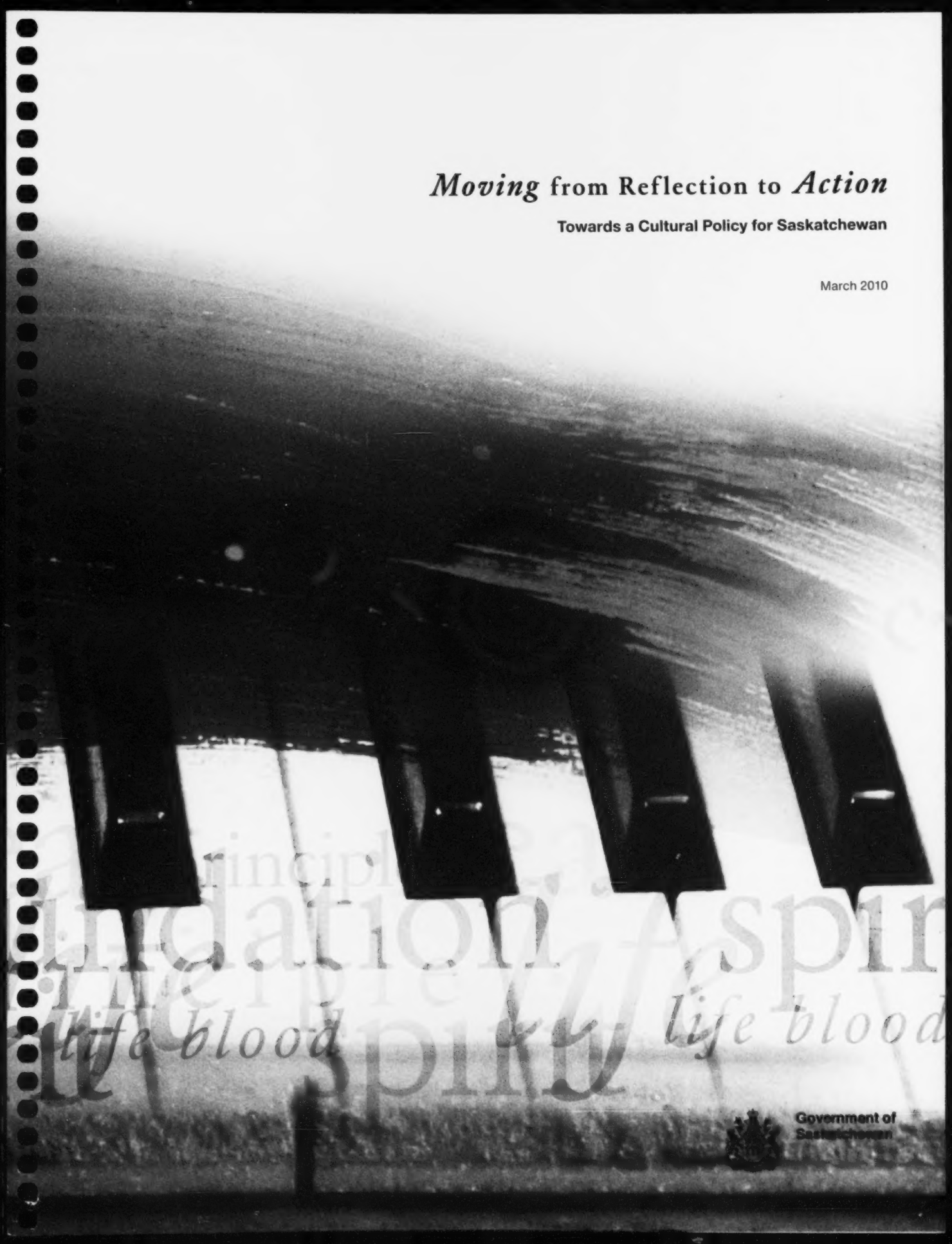
Moving from Reflection to *Action*

Towards a Cultural Policy for Saskatchewan

March 2010



Government of Saskatchewan

Moving from Reflection to Action

Towards a Cultural Policy for Saskatchewan

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The Community Dialogue Summary Report

March 2010

Ministry of
Tourism, Parks,
Culture and Sport

The Community Dialogue Summary Report

Community Dialogue was designed to listen to the people of Saskatchewan and the voices we heard province-wide are found on these pages. Their ideas will inform our cultural policy for the province and contribute to a vibrant and growing cultural sector.

– Honourable Dustin Duncan
Minister of Tourism, Parks, Culture and Sport

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Executive Summary

On August 6, 2008, the Honourable Christine Tell, former Minister of Tourism, Parks, Culture and Sport, released a document entitled *Reflections – A Summary of 30 Years of Cultural Policy Discussions in Saskatchewan*. The purpose of *Reflections* was to summarize over three decades of reviews, surveys, needs assessments and advice provided to government into a single document. It was intended to serve as a common reference point for moving forward.

A companion survey entitled *Reflections on Cultural Policy: A Summary of Survey Results*, accompanied the document. The intent of the survey was to engage individuals and organizations within the arts, culture and heritage sector to validate *Reflections*, promote a common understanding of the sector, inform priorities and build the foundation for a provincial cultural policy. This work framed the policy problem to be addressed, supported the development of a draft policy and gathered input for priorities for action. This was followed by a period of internal work for the ministry which included seeking Cabinet approval on a draft policy in October 2008.

Through the *Reflections* survey, respondents expressed a strong desire for opportunities to continue to participate in the formation of a cultural policy; a plan to foster the development of a vibrant arts, culture and heritage sector. There were calls for a more targeted community-based approach. Government responded by crafting the Community Dialogue process to affirm the draft cultural policy and gather input into the development of an action plan. The process of the Community Dialogue would assist government in crafting an explicit cultural policy for the province.

The draft policy formed the starting point for engaging participants in the dialogue process (the draft framework can be found in Appendix E). It generated dozens of hours of discussion from 444 participants. Most people were satisfied with the directions proposed in the draft policy. Comments mostly focused on the need to simplify the language, provide definitions and context for each of the goals, explain who the policy is meant to influence and ensure consistency of terms and concepts.

Through the Community Dialogue, we heard that although culture means different things to different people, most agreed that our history and our identity are defined by and reflected in the creative expressions, ways of living and heritage of the people of Saskatchewan. Cultural expression and activities infuse our lives with meaning, give us a sense of belonging, enhance our quality of life and create a sense of place. The value of our arts, culture and heritage to our society is priceless because it defines what it means to be from Saskatchewan.

Generally, we heard:

- Education is an important pillar of the arts, culture and heritage sector
- More infrastructure support is needed
- Funding systems are too complex
- More work is needed to increase access, appreciation, and participation
- Organizations need to communicate better to foster coordination
- It is important for artists to be able to make a living doing their craft
- Culture is created and sustained at the grassroots and community level
- There are strong organizational capacity and capacity building issues in the sector
- We need to recognize the intrinsic, economic and societal benefits of culture
- Engagement of youth is vital to the future of the sector
- Our volunteers are burning out
- There are many successes within the province we can learn from
- Minimize fragmentation in policy, infrastructure, institutions and funding systems, without compromising the diversity and autonomy of cultural practitioners and organizations
- Intra-governmental cooperation is needed during implementation of the policy; and
- First Nations and Métis perspectives on culture need to be better understood, including the connection to the land, repatriation of sacred objects, the importance of sacred places, youth and Elder engagement and stewardship of oral histories and languages.

Key themes that emerged from the Community Dialogue include:

1. **Education** – While not a goal, education was one of the most widely discussed topics in all sessions. Participants thought future challenges could be addressed by creating greater appreciation and understanding of arts, culture and heritage among today's students as well as providing skills training for cultural workers and artists.
2. **Funding** – While the adequacy of funding levels was a major discussion point during the Community Dialogue there was little expectation that funding, by itself, would solve systemic problems. Dialogue participants looked for new and better ways for public dollars to be allocated. In some cases, they identified possible organizational efficiencies; in others, strategic spending and investment of new dollars.

We need to educate the public that the arts have value.
– Yorkton participant

3. **Grant Applications** – Widespread dissatisfaction with the grant application process led to suggestions for new models. Participants cited onerous requirements related to grants and suggested accountability requirements ought to equate with the size of the grant.

4. **Sustainability** – We heard that for the sector to be sustainable, it needs stable core funding, adequate infrastructure and skilled human resources. We also heard volunteers are ageing and burning out and there were calls for the active engagement of youth to ensure future sustainability.

5. **First Nations and Métis** – Contributors from First Nations and Métis told us that a population that has made enormous contributions to Saskatchewan's cultural life was encouraged by the opportunity to provide input into the policy-making process. Despite some concerns about sharing aspects of their culture, First Nations and Métis are eager to partner in plans to support their people and the province as a whole.

Community Dialogue participants also suggested a variety of actions that would advance a provincial cultural policy. Actions related to *Creators* include strategies related to improving the status of the artist and business-skill development. Regarding *People*, strategies focused on the use of the sport model as a mechanism to build awareness and public support for the sector, along with various programs that would increase access including school curriculum-based programming. *Community* actions focussed on building the capacity of organizations, the inclusion of culture in community plans and improvements to cultural infrastructure. Actions related to *Stewardship* ranged from providing tax credits to promote heritage conservation to preserving First Nations languages. Discussion around *Growth and Opportunity* called for non-traditional partnerships, the greater use of technology and improved marketing and promotion activities such as Saskatchewan-made branding.

There were regional and local differences in perspective. The differences can be loosely grouped into four areas:

1. **Rural** – Sustainability and capacity discussions dominated many of the meetings in smaller communities.

2. **Urban** – Urban-based provincial cultural organizations and umbrella groups were cognizant of the key role they play provincially. Urban participants were more likely to think vertically and were largely pre-occupied with structural and funding issues.

3. **The North** – Participants representing northern Saskatchewan spoke to both geographic and cultural isolation but were also independent, resourceful and proud of their unique identity.

4. First Nations and Métis – We heard for First Nations and Métis people and organizations, culture is how each of us lives our lives. Culture comes from a spiritual connection to the land that inspires our heritage through language, stories, sacred places, artifacts and creative expression. It is a holistic way of life, personal, unique and diverse.

In all sessions there was evidence of Saskatchewan's "can-do" attitude and a strong desire to roll up sleeves and "fix" the perceived problems. Although there were differences in approach there was a willingness to get beyond the perceived problem of fragmentation. There appeared to be little or no finger pointing. While the adequacy of funding levels was a major discussion point during the Community Dialogue, there was little expectation that funding, by itself, would solve systemic problems.

Participants shared local successes and what is working well in their communities.

Overall, we heard that Saskatchewan has an abundance of creativity and talent (See Appendix F: Community Cultural Successes). We have a vibrant culture, a rich heritage and two dynamic hubs of creativity – the Universities of Saskatchewan and Regina. Saskatchewan is home to hundreds of organizations, groups and individuals who work tirelessly to provide high quality cultural experiences for visitors and the people of this great province. Saskatchewan has produced many internationally-respected artists over the years. The power and spirituality of the land and the people who struggled to create an existence from it has been celebrated for generations of writers, painters and sculptors. Preserving and protecting the places and things that are revered as sacred, historic, or just meaningful, is a life-long calling for some First Nations people, curators and archivists.

Underlying everything is agreement that the sector, in partnership with the Government of Saskatchewan, First Nations and Métis people and organizations, has the potential to foster creative excellence and cultural vibrancy, build cultural understanding and capacity, generate cultural legacies worth keeping and achieve economic potential. There is widespread expectation and optimism that government has the determination and ability to craft a single unifying cultural policy. The sector wants the province to present a vision that distinguishes Saskatchewan on the Canadian cultural landscape and is eager to have a policy that provides direction and focus for activities and future development.

The views expressed in this report represent the perceptions of Community Dialogue participants. It summarizes discussions heard during the Community Dialogue process in response to government's draft policy framework.

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1. Community Dialogue Design

A vibrant and growing arts, culture and heritage sector (cultural sector) was identified as a key strategic direction in government's plan for a secure and prosperous province. The Community Dialogue was the second phase of a public consultation process toward developing a provincial cultural policy.

The purpose of the Community Dialogue was to affirm the draft cultural policy – a vision of where we want to be and inform the development of an action plan – the steps needed to further strengthen Saskatchewan's already vibrant arts, culture and heritage sector.

To launch the dialogue, a Pipe Ceremony was held on February 10, 2009 at the Saskatchewan Legislature. The purpose of the Pipe Ceremony was to engage First Nations and Métis leadership and encourage the full and appropriate engagement of our First Nations and Métis people and organizations during the dialogue process. Participating in the Pipe Ceremony was:

- Lyle Whitefish, Vice Chief, Federation of Saskatchewan Indian Nations (FSIN)
- Robert Doucette, President, Métis Nation of Saskatchewan (MNS)
- Gabe Lafond, Métis Nation of Saskatchewan Treasurer
- Roy Bison and Norm McQuill, Elders
- Brian Favel, Oskapaywis
- The Honourable Christine Tell, former Minister of Tourism, Parks, Culture and Sport, Ministerial Assistant, Margaret Huntington and Darin Banadyga, Chief of Staff
- Susan Hetu, Executive Director, Tourism, Parks, Culture and Sport
- Tyrone Tootoosis, Cultural Advisor, Community Dialogue

The Community Dialogue occurred throughout the months of February and March 2009. To ensure the dialogue was community-led, ministry officials partnered with members of the newly formed sport, culture and recreation districts and staff from the cities of Saskatoon and Regina who helped orchestrate the meetings, choose locations and generate a list of cross-sector participants whom they thought had an interest in the cultural sector. Ministry officials also partnered with the FSIN and MNS, the Gabriel Dumont Institute (GDI) and SaskCulture Inc. to plan two sessions for First Nations and Métis people and organizations in Saskatoon. A session was also staged with the leaders from government agencies, boards and commissions responsible for arts, culture and heritage activities.

Together, we can bring all of our great ideas, thoughts and aspirations to life. Together we can make our collective vision for this sector a reality.

– *Honourable Christine Tell, Former Minister of Tourism, Parks, Culture and Sport during Community Dialogue*

A total of 14 sessions were held across the province. They were in Yorkton, Stoughton, Swift Current, Regina (3), Humboldt, Saskatoon (4), La Ronge, Prince Albert and North Battleford, with 343 participants (see Appendix B: Map and Appendix A: Schedule). A further 101 people participated through a parallel electronic process which was located on the Tourism, Parks, Culture and Sport website. The virtual, online, dialogue contained questions identical to those presented to the focus groups. Its purpose was to ensure that anyone who wanted to participate in the process could (see Appendix D for an outline of facilitators' questions).

Prior to each session, participants received an information package containing an invitation letter, an agenda, a backgrounder, the draft framework and an overview of travel expense coverage to help them prepare for the dialogue session. Each session began with appropriate cultural observances, introduction of the dialogue team and an overview of the draft framework. Participants were separated into small groups and were first asked to share their thoughts on the overall framework and consider whether the proposed strategic directions (goals) address the needs of the sector and move the sector forward. They were also asked to identify any obstacles to be overcome.

Over a meal, participants identified what was working well in their community and what they attributed that success to. This activity was followed by participants considering what actions would be required to achieve each goal and who should drive the activity. Participants were also asked to prioritize each action according to impact and importance. The dialogue session closed with each group reporting their discussions back to the larger group.

Data at the focus group sessions was collected by facilitators using flip charts and was later transcribed into electronic documents. These summaries were then made available to the districts to further support their own planning and to circulate to dialogue participants.

In developing this summary document, all data from the face-to-face group sessions and the virtual dialogue session were merged. The content of this report includes comments that were analysed for content, coded into themes and then sorted to provide an overall synthesis of what was heard during the Community Dialogue sessions.

2. Overview

Why a policy now?

We heard that culture defines our identity as people and our diversity as a population; and that cultural resources and activities enhance life in our communities across the province. Today, we see a need to support, revitalize and sustain culture in Saskatchewan. We also see the potential for culture to link with social, environmental, technical and industrial activities and spur creativity and innovation in business. To achieve our cultural potential we need a policy to help build a vibrant arts and culture sector.

> *Culture is recreation, arts, sports, heritage, multicultural, lifestyle; culture is what differentiates us from other jurisdictions; culture is tied to our values, how we treat each other and behave; culture includes where I come from – my traditions and customs. Culture reflects our different roots.*
> – *Swift Current participant*

What is culture?

Culture is linked to world view. It is both a way of life and a pursuit. It infuses our lives with meaning, gives us a sense of belonging, a sense of place and enhances our quality of life. In Community Dialogue we heard the value of arts, culture and heritage to society is priceless because it defines what it means to be from Saskatchewan.

> *In Saskatchewan, our cultural identity is derived from the land and reflected in our history, languages and the creative expressions of our people.*
> – *Online participant*

> *What is the meaning of this thing they call Culture in the English Language? I understand the Cree word "Pimatsewin" ... our way of life, the way we have lived, what we have been taught by the Elders ... how we came to be here on this earth, our place in the Natural Order.*
> – *First Nations participant, translated from Cree*

What are the benefits of culture?

We heard that:

Culture has intrinsic benefits because it shapes our individual and collective identity. It also has social benefits that range from personal confidence and skills, civic pride, voluntarism, more pleasant places to live and a better quality of life.

Culture benefits our economy through increased income, business and tourism.

Culture fuels the intellectual, emotional, moral, spiritual and physical environment of Saskatchewan for future generations. We must be mindful of the cultural legacy we leave.

> *By way of legacy and inheritance, all of you must have been given certain teachings and knowledge from the old ones, be it your fathers, your mothers, your grandfathers and grandmothers ... you were provided with this knowledge so that you could live positive, healthy lifestyles. – First Nations participant, translated from Cree*

3. Feedback on the Draft Policy

What follows are the opinions, ideas and suggestions shared during the Community Dialogue regarding the draft policy, along with what participants perceived as obstacles to moving forward with the proposed strategic directions (goals).

General Observations

When asked for impressions about the draft policy, many participants expressed their gratitude for the opportunity to provide input. Several participants were familiar with the many cultural studies completed over the years and were keen to be involved in the policy development process.

The Vision Statement

The arts, culture and heritage sector thrives in communities across Saskatchewan, where people engage in a diverse range of arts, cultural and heritage activities and experiences.

Community Dialogue participants indicated that they want a cultural policy vision that includes the entire province, all communities and all people; one that "talks to both creating and participating."[1] Elements that participants thought were missing from the draft vision statement are: creative, vibrancy, support for the culture community and the pursuit of excellence, awareness and joy.[2] We heard that the vision ought to reflect the identity and uniqueness of the people of Saskatchewan, including culture's contributions to our quality of life.[3]

The Principles

Principles cut across all policy goals and guide the implementation of a policy. While participants in the Community Dialogue appreciated overarching principles such as fairness, accountability and respect for cultural diversity, they thought sustainability, stable funding and the relationship of the sector with economic development needed further consideration.[4] (See Appendix E: Draft Cultural Policy)

Obstacles

Participants were asked to identify what obstacles stand in the way of meeting the strategic directions outlined in the draft policy. The majority stated that government ministries ought to work more closely with and coordinate efforts to raise the profile of culture and recognize the important efforts of local communities.[5] A common concern was the need to increase capacity in communities and the need for adequate infrastructure and funding to help culture grow.[6] We heard that support for communities can increase pride, help celebrate uniqueness, and encourage local diversity to flourish.[7] Without support, communities will be challenged to carry out the directives contained in the

draft policy.[8] Other obstacles identified include poverty and the participation of marginalized populations, financial barriers, geographic isolation and the current complicated funding system.[9] It was suggested that communities are more cohesive and better places to live because of social and cultural events.

> *Cultural Policy must speak not only to the Ministry of Culture but across ministries and across issues.*
> – *First Nations and Métis participant*

Participants thought that overcoming obstacles could be achieved by changing attitudes and behaviours. For example, they thought some of the obstacles could be overcome through improvements made to the education system that would help build appreciation and support for culture.

First Nations and Métis participants identified three obstacles to moving forward: a) the education system supports book knowledge, not traditional knowledge and understanding; b) decision-making and funding need to reside in communities to build capacity and support for artists; and, c) respect for treaties ought to underpin the cultural policy to build trust and improve relations.[10]

The Strategic Directions – Policy Goals

Most people were satisfied with the five strategic directions proposed in the draft policy. Most comments focused on the need to simplify the language, provide definitions and context for each goal, explain who the policy is meant to influence and ensure consistency of terms and concepts. Generally, participants were concerned about financial stability and sustainability of organizations, the role of education in valuing culture and supporting improved access cultural activities, the need to engage people of all ages to take part in cultural activities, building organizational capacity and the imperative to engage youth in organizing activities and succession planning. Across the province, we heard that the culture sector is eager to work with government and expects to see tangible results from this process.

What is the Perceived Role of Government?

Participants had many ideas about the critical role of local and provincial organizations and the need for government to facilitate cultural development. Participants thought the provincial government ought to work with the culture sector to foster growth and to heighten the value and appreciation of arts, culture and heritage.[11]

Strategic Direction 1: *Creators* thrive in Saskatchewan by reaching their commercial and creative goals

Participants thought the act of creation is inspired in different ways. It is shaped by cultural world view, customs and traditions, landscape, language, life circumstance, imagination and creative talent.[12]

Was Affirmation Achieved for *Creators*?

Participants were clear that *Creators*, in the broadest sense, are at the heart of creativity and have a significant role to play in cultural development. We heard that supporting creative expression contributes to our culture and enriches our communities.

Who are the *Creators*?

We heard that *Creators* are gifted members of society who share their talent with audiences and their communities.[13] They require many conditions to help them thrive including support from family and friends, audiences, cultural organizations, financial support and inspiration, all of which help to form a healthy, sustainable creative environment.[14]

The term *Creators* generated mixed reactions from participants. Some liked it for being inclusive, active and broad rather than narrow. The term was not a good fit for researchers, historians, naturalists and heritage workers who see themselves as stewards of creative objects and processes.[15] For some participants, the term had biblical or religious underpinnings. For First Nations and Métis people, the Creator is sacred.[16] A broader concern expressed was "artists don't use the word "Creators" to describe themselves. Creation is more of an act than a name."[17]

Participants thought *Creators* form a continuum from hobbyist to emerging to established.[18] Many participants talked about different types of artists, including knowledge keepers, storytellers, writers, musicians, dancers, actors, photographers, sculptors and people who work in the film industry. We heard those who work to support the creative process are just as important as the artist. These people include cultural workers and other creative professionals.

It was suggested that this policy goal ought to reference "... artists and creative or cultural workers" to be more clear and inclusive, as the term artist is not broad enough and *Creators* is unclear.[19]

Does Culture Have a Commercial Imperative?

Including the word "commercial" in this strategic direction generated considerable discussion and a number of different perspectives. For example:

- As a public good, culture enables individuals and society to reach their full potential; an objective that does not marry well with monetary considerations.

- Pairing economic and creative goals recognizes that arts and culture are an "intrinsic part of the economy."[20]
- First Nations and Métis participants observed that self-promotion by artists is something not inherent to their culture. They cautioned that aspects of their culture are not commodities.

> *Creation is a first step; the business side and delivering the arts, culture and heritage to the consumer is the next step.*
> – *Saskatoon participant*

Throughout the province we heard that culture and commerce are linked and that arts and culture are an "integral part of the economy,"[21] but creativity ought to come before the commercial imperative. Participants told us that the language of dollars and cents could be used to promote the benefits of culture to the community and to describe success for some artists.[22] Participants commented "we have to balance the commercial and the creative."[23] For example, musicians of today must wear many hats… "musicians need to be artists and small business people."[24]

We also heard that, in a creative economy, culture and commerce are often linked to community development.

Action Items to Support *Creators*

1. Recognize and Value Artists

Amendment to *The Status of the Artist* legislation was under development during the Community Dialogue. There was much anticipation of what it might contain and whether it would address financial remuneration for artists. In spring 2009, government repealed *The Status of the Artist legislation* and introduced *The Arts Professions Act, 2009* (see the ministry's website for further details).

> *Understand the importance and value of creators in our province's economic development and tourism. Artists add value to commercial interests; create desirable places to work and live; attract tourists.*
> – *Online participant*

A recurring discussion focused on the need for professional standards and appropriate levels of compensation for artists. Some of these comments stemmed from a belief that artists are too often expected to give away or undervalue their products and services. There were questions about how a system of professional standards and compensation might work. Suggestions included a *Saskatchewan First* purchasing and procurement policy and a guarantee that government would credit and compensate artists at fair market value, as with other suppliers. Participants were also looking to new legislation to include an artists' code, a regulatory framework, an advisory council and a benefits program.[25]

Participants want to see greater recognition of the contribution artists make to society. They suggested annual cultural achievement awards for artists and cultural professionals, much like the *Lieutenant Governor's Arts Awards*,[26] but broader, in order to celebrate the successes of individuals and organizations for their work during the past year. Participants envisioned high profile events at provincial and local levels with various categories. This would be coupled with promotional opportunities such as 60 second television clips that would be broadcast province-wide. Participants thought this kind of activity would celebrate cultural achievements and build community pride.[27] They thought this form of recognition ought to be funded by government. Another suggestion was the creation of a Cultural Hall of Fame to help recognize our artists and the achievements of cultural organizations and workers.[28]

2. Entrepreneurial Skills Development

Valuing the artist in society, we heard, requires a plan for their professional development and stable resources for education and training. An online participant noted:

> *"Educational programs that provide entrepreneurial skills and tools to artists or those working in the creative sector are sorely lacking and much needed in this province."*

Many in the culture sector pride themselves on being life-long learners. This underscores their desire to adapt and innovate, in-step with their environment. Some participants focused on activities they believe are needed to enhance artistic skills.

More often than not, recommended skill training was business focused, "good business practices," designed to bridge the creative-commercial gap.[29] These skill sets included:

- Grant writing
- Business planning
- Management
- Accounting and income taxes
- Marketing and sales
- Copyright law and intellectual property rights
- Writing contracts
- Costing product
- Transporting art and equipment
- Media relations

> *Provide formal and informal opportunities to train artisans in their practice, technique and business acumen.*
> — *Saskatoon participant*

Responsibility for facilitating business skill training was thought to rest with government, but delivered by organizations, communities (where expertise often resides), industry associations, and the private sector or, in some cases, a non-traditional mix of each.

While many of the creative industry organizations such as SaskMusic and the Saskatchewan Film and Video Development Corporation (SaskFilm) have mature professional development programs, participants expressed a need for more opportunities with outreach features suitable for artists of all disciplines and available across the province. One suggestion was travelling workshops by professional artists *for* local artists.[30]

> *Training opportunities for Saskatchewan artists that are coordinated between educational institutes, private business, and the culture sector.*
> – *Regina participant*

First Nations and Métis artists and performers would like to see an arts management organization to help with business skill development, marketing and sales. It was envisioned that it would support skill development as outlined above, as well as offer databases of other artists, art forms and arts agencies, including resource links to marketing and sales agents. First Nations and Métis participants thought a code of ethical business practices would help protect artists and performers from commercial exploitation.

Internet solutions for training and professional development were also discussed and are summarized in the *Growth and Opportunity* section of this report.

Strategic Direction 2: *People* explore, engage and express themselves through arts, culture and heritage experiences available across the province

Was Affirmation Achieved for *People*?

There was a general agreement that *People* are an important aspect of a cultural policy.[31] Participants suggested that, in general, increased understanding occurs through public education and through the K to 12 school system, whereas access is enhanced by creating opportunities.

Who are the *People*?

People are reflected in Saskatchewan's diversity and multicultural society. *People* form the audience without whom there would be no opportunity to showcase creativity. People participate in arts, culture and heritage programs and activities, attend events and choose to work or volunteer their time.

Participants saw *People* as observers, participants, consumers, citizens, practitioners, children and persons of all ages.[32] They enjoy; appreciate; learn from and consume art, culture and heritage; and, in some cases, pay directly for the privilege.

What is the Value of *People* to the Arts, Culture and Heritage Sector?

We heard *People* are not merely consumers, but an integral part of the creative process. We heard that cultural expression is meaningless without an audience; that audiences must be nurtured and that some audience members become volunteers and stewards. Participants declared that even if audience members may not be aware of the role they play, they are critical to the growth and development in the sector. We also heard that "...audiences don't appreciate how deeply integrated culture is in their lives and it can be taken for granted,"[33] and "... audience development is key – [we] need active participation from audience, not just patrons."[34]

What are the Barriers to Achieving Access?

Many of the comments about the *People* goal focused on creating greater ease of access and opening doors to culture. While access to cultural activities is more readily available in urban centres, rural communities saw geographic isolation as a barrier to access.[35] Participants discussed the need for physical access including access for all populations, especially for those who are physically challenged.[36] Participants saw poverty as a barrier to access, even with the new *Active Family Benefit* program recently introduced by government.

What is the Role of Formal Education in Audience Development?

As part of the discussion on *People* and access, participants frequently made reference to the education system as they did with most of the proposed strategic directions. They thought education in a school setting is where cultural appreciation and understanding, audience development and engagement must start.[37]

There is a long history of collaboration between schools and the arts, culture and heritage sector. Participants commented on artists visiting schools and students attending cultural events and visiting museums. We heard, however, that the relationship between schools and arts, culture and heritage opportunities is fragmented and dependent on the interests of individual teachers. Participants thought it is not equal in status to English, math or science classes. Participants were optimistic that educators would welcome opportunities to further collaborate with the sector. The role of education and culture is more fully discussed below.

> *Kids need to have the opportunity to be exposed to the arts built into the education system.*
> – *Yorkton participant*

Action Items for *People*

1. Developing Audiences and Improving Access and Exposure

Participants thought the crux of this goal was about how to improve understanding of and access to cultural experiences for the public.

To develop audiences, there is a need to promote culture as "… the fabric of society not reduced to economic fabric."[38] It was suggested this could be achieved through formal education (the K to 12 school system) and greater public exposure to art and cultural events.

> *Promote audience development and creativity across the province. This will enhance quality of life, pride in place, and a sense of place.*
> – *Regina participant*

We heard that some ways to improve understanding of the value of culture and greater access include:

- More visible public art in the cities, towns and countries, to raise awareness. The more people think about art and culture, the more people will consume art and culture.[39]
- Annual, free events for the public to experience arts, culture and heritage.
- Public workshops, seminars and lectures; emphasizing the "human dimension" of the creative process; remunerating the artists involved.
- Behind the scenes visits to a variety of cultural productions[40] and heritage venues similar to *Culture Days or Heritage Open Doors Days*.
- Cultural walks, bus tours and artist studio tours.
- Increased numbers of travelling exhibits and performances;[41] travelling exhibits for remote audiences.[42]
- A culture bus to transport students to events and facilities.[43]
- Virtual tours for those who have mobility challenges.[44]
- More festival funding to build audiences and support artists.[45]

Great support was expressed for Artist-in-Residence programs. Participants thought these programs have an enormous impact on communities and institutions. This particular action item was the most often noted of all actions identified in the Community Dialogue.

Strategic Direction 3: *Communities* are enriched and animated by a vibrant arts, culture and heritage sector

We heard that *Communities* are the basic building blocks of a provincial cultural policy. As one online participant stated:

> *"This (goal) is about quality of life; making our communities places that people want to live and to keep and attract young people to be there. It relates to the sustainability of the community."*

Was Affirmation Achieved for *Community*?

The majority of participants see *Community* as a critical policy component. At the community level artists practice and the culture sector delivers experiences that enhance quality of life, build pride and create a sense of place and belonging. The arts, culture and heritage sector also helps support local economies.

Who and How do we Define *Community*?

Participants variably defined *Community* as geographic locations, municipalities, organizations, virtual communities and communities of interest (e.g. heritage community of interest). Today, technology and the Internet have created a complex, layered dynamic that youth take for granted. The Internet has changed the "experience of community, understanding of community and, therefore, our definitions of community."[46] Other examples of communities cited by participants include rural and urban, youth and seniors, Aboriginal and religious communities.[47]

In general, participants thought the term *Communities* was about place and places where people live and interact. First Nations and Métis participants said that support for individual cultural expression comes from community, family and friends.

> *For the Cree, art is integrated into life. It is in the blood of First Nations and Métis; we do not see ourselves as artists. We are considered gifted people with an obligation to give it back to the community.*
> – *First Nations and Métis participant*

Repeatedly we heard that community supports artists who then "feed" the community. *Communities* provide the nurturing environment from which our culture thrives. *Community* is a powerful and grounding influence, empowering people to initiate opportunities and be creative.

Can Culture Help Build *Communities*?

We heard our culture is fundamental to pride of place, quality of life and stimulating economic opportunities. Participants thought culture makes communities places where people want to live and that culture is linked to sustainable communities. To reach their potential, communities need support of various kinds. For example, communities need support from municipalities, from their sport, culture and recreation districts and from arts, culture and heritage organizations.

Participants thought communities would benefit from increased financial support and from funding processes designed to be more responsive and supportive of local needs. While culture was recognized as a valuable tool for building communities, not all communities reported local support for culture. Some participants cited examples of local officials who downplay the role of culture in favour of developing sport and/or natural resources.[48]

Other participants highlighted the need to address the human resource capacity of organizations including better governance practices, competent management and sustaining the engagement of volunteers who, in many communities, are tired and ageing. For the sector to move forward, it must "increase the capacity of organizations to maximize their contribution to quality of life, pride and economic development."[49]

A recurring theme in Community Dialogue was funding to support facilities and physical infrastructure. Generally, participants saw the need for investments in technology, new and updated facilities and re-using or adapting existing spaces to grow the culture sector and foster stewardship.[50] Participants commented deteriorating physical infrastructure has a negative impact on pride of place and quality of life, especially in rural communities where venues and amenities are limited and heritage resources need to be protected.[51]

Action Items for *Community* – Building Capacity

> *To renew place and pride one has to produce a high quality of cultural programs, establish a level of excellence which instils, not just confidence, but excitement in the private sector, tourism sector, government at all levels and other communities.*
> – *Online participant*

1. Adopt the Sports Model

Nearly every community in the focus group sessions looked to the Saskatchewan sports system as a successful model to inform cultural development in Saskatchewan.[52] No participants begrudged the success of hockey programs in small towns. Rather, they thought sport programs tend to be well run and face many of the same challenges as the culture sector – such as a shifting demographic and a declining volunteer base. Participants lamented that hockey has displaced much of the time, energy and civic conversation that might otherwise be directed to cultural activities.[53] For example, young parents who would be prime candidates to volunteer in a music program or a community theatre are instead focused on life around the local arena.[54]

> *If cultural literacy was as accepted as hockey literacy, what a different world it would be.*
> – *Swift Current and Online participants*

> *The Canadian Tire JumpStart program focuses on helping individual children become involved in organized sports and recreational activities, but there is nothing like that in music, for example.*
> – *Yorkton participant*

Not everyone sees sports – hockey in particular – as an obstacle to developing other cultural activities. In addition to *JumpStart*, participants also cited the ParticipACTION™ program as a good model for the culture sector to emulate.[55] We heard some communities are pulling together sport, culture and recreation stakeholders to define common problems and look for solutions (e.g. the sport, culture and recreation district boards). Participants pointed to human resource capacity and financial support for the sports system as evidence that the sports model is sustainable.

2. Build Organizational Capacity

Participants thought capacity, or the lack of it, is linked to adequate financial and human resources, including volunteers. These capacity issues are widespread and participants in many locations engaged in lively discussions about the challenges of keeping culture alive, in some cases, on a shoestring budget and/or with an ageing and exhausted volunteer base.

> *We have a LOT of artists in all genres, but not a lot of infrastructure that supports those artists. We need business incentives to start artist management companies, agencies, etc., in the form of business incubation centres, business loans for the creative sector, etc.*
> – *Online participant*

For some participants, "how we work together"[56] and "finding a linking mechanism across everyone and every organization in the sector,"[57] were critical to resolving ongoing capacity challenges. Greater sector cohesion was identified as a challenge. Participants thought one of the symptoms of fragmentation is competition for funding in an environment of limited resources. "Some communities feel threatened and almost in competition with other communities."[58] This leads to "a poverty mentality in the sector; we work to divide the pie rather than grow the pie."[59] To help alleviate competition and improve capacity, participants suggested:

- Use and resource umbrella organizations more effectively, don't re-invent the system. Are they reaching their full potential?[60]
- Share and leverage resources, knowledge and best practices[61] within and among communities.
- Support artist co-operatives, knowledge sharing, partnerships and interaction between grassroots organizations.[62]
- Municipalities should invest more in culture, performing arts, galleries, etc.[63]

One online participant suggested:

> *Training should be made available in rural Saskatchewan to improve the quality of cultural and heritage events and activities in small towns. The dependency on the volunteer sector to produce festivals, run museums, etc., means the calibre of our cultural offerings can vary from year to year. Funding for training and for engaging a cultural officer in every community, should be made available.*

Building the business skills of organizations and boards across the sector was identified as a priority. There were many calls for "training in the business of the arts."[64] Building the capacity of organizations included training in the following areas:

- Governance
- Strategic planning
- Leadership
- Management
- Finance
- Marketing
- Communication and writing
- Media relations
- Legal frameworks

Participants suggested a number of ways to deliver skill development:

- Business development centres specific to the creative sector, in partnership with the Universities and SIAST.[65]
- "Culture administrator-in-residence" program, similar to artist-in-residence programs, but for administrative training and learning.[66]
- Expert panel of lawyers and accountants, who would offer free advice and discounted services.[67]
- Online training.

3. Nurture and Develop Human Resource Capacity

The need for greater investment to develop human resources was discussed by many participants as was the need to attract, develop and retain talent.

> *Not just attracting talent, the direction should be about keeping talent. The arts, culture and heritage sector is great at training up talented people who often move on.*
> — *Saskatoon participant*

> *In order to attract talented people to the sector, there needs to be the perception that people can make a living in arts, culture and heritage without making all kinds of sacrifices to do it.*
> — *Saskatoon participant*

Participants maintained the culture sector is largely run by volunteers who need support.

> *Again, we are far too dependent on the volunteer sector to make culture happen. These should be paid positions. They should be trained and working full time to make culture a more visible part of our communities.*
> – *Online participant*

Some of the ways in which volunteers could be better retained and supported include the following:

- Design a volunteer development strategy[68] with workshops,[69] internships or apprenticeships[70] to train volunteers in communities on subjects relating to governance, operations, marketing, etc., of arts, culture and heritage organizations.[71]
- Technical skills training in conserving and preserving heritage resources. An example would be to make professional conservators available to conduct analyses of facilities and to provide training session for custodians (as at small museums).[72]
- Volunteer succession planning, "as volunteers age they need to find a way to draw in younger people."[73]
- Recognition programs.[74]
- Monetary incentives and tax rebates to volunteers who donate their time.[75]

4. Address Physical Infrastructure Needs

> *Saskatchewan is culturally rich, but we need support at the local level to grow it, including performing centres, arts facilities, money, management tools, etc.*
> – *Humboldt participant*

Participants discussed the physical facilities that provide a place where community and the culture sector come together. Suggestions to improve physical infrastructure included the following:

- Encourage facility owners to provide space for the arts through tax incentives, especially in sports-dominated communities.
- Upgrade infrastructure to increase capacity to deliver community programming.[76]
- Infrastructure programs that would include both bricks and mortar and organizational support.[77]
- Capital grants for cultural facilities (similar to the program for sports facilities).[78]
- Inventory, promote and invest in community facilities, particularly heritage buildings, to provide venues for arts and culture events.[79]

What is "value" in this context? What is arts, culture and heritage "worth"? Some ways of describing value: long-term, quality of life, interconnected body, mind and soul; for the greater good. Once a society "values" something they will appreciate and preserve it.
– *First Nations and Métis dialogue session*

Adequate infrastructure for artists was also identified as an area requiring attention and another means of supporting the sector.[80] Examples identified include:

- "Cultural centres" that would enable creators to gather and cross-fertilize their work.[81]
- Build and operate workspaces for artisans to create their work.[82]
- Provide affordable and accessible work and living space, as well as incubator space to artisans.[83]
- Tax reform to encourage the development of unused space for creators.
- Rent controlled artist districts.

The common denominator for virtually all cultural infrastructure action items was funding and a shared responsibility by federal, provincial and municipal governments.

If stewardship is about overseeing a public good for future generations, this requires society to value it.
– *Regina participant*

Heritage infrastructure was identified as an area in need of maintenance, upgrading, construction and operational support. Participants offered the following suggestions:

- Facilities or "keeping house" – to house repatriated artifacts.[84]
- Display space at the Western Development Museum.[85]
- Ensure public exhibit spaces in cities and towns.[86]
- Labs, conservatories, theatres, musical spaces, libraries, etc.[87]
- Historic buildings and sacred places.[88]
- Support meaningful library services and facilities which may include partnerships with school districts and their facilities.[89]
- Sustainable funding to non-profit organizations that curate, exhibit and document.[90]
- Provide resources for museums to chronicle history and heritage through new technology such as augmented reality, as a means to be cost-effective, audience embracing and environmentally responsible.[91]

Strategic Direction 4: *Stewardship* and responsible management of arts, culture and heritage resources in Saskatchewan

Stewardship is the act, sustainability is the result.
– *Saskatoon participant*

Was Affirmation Achieved?

The stewardship of our arts, culture and heritage resources were seen as a valuable component of a cultural policy.

What is *Stewardship*?

Participants described stewardship as the act of preserving, protecting and then passing along our tangible and intangible cultural assets to future generations. For participants, tangibles meant built and natural heritage, landscapes, indigenous plants and creative products. Intangibles included languages, stories and traditions, customs and rituals and creative genres and methods.

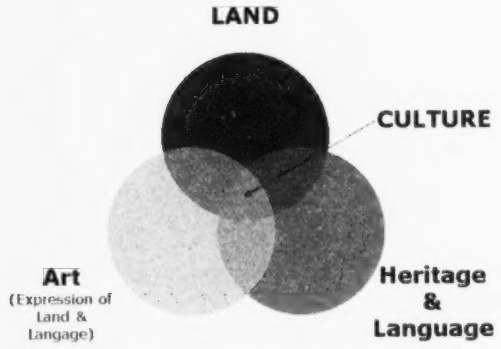
It should be clearly stated that [stewardship] is about capacity building, professional development, educating generations of people to value, and understand arts, culture and heritage as fundamental to quality of life.
– *Online participant*

Participants emphasized that sustaining cultural traditions and future cultural development relies on the value society places on culture.

Stewardship of our cultural heritage was seen by participants as valuable, a public good and key to a sustainable sector.[92] Participants agreed that protecting, preserving and interpreting cultural resources leads to better understanding and more informed choices today and in the future.

We heard that without public appreciation, culture is not sustainable. Participants also suggested that cultural sustainability is linked to cultural policy implementation.

To help explain stewardship, the diagram below was created at a First Nations and Métis dialogue session. Culture is at the cross-section of three realms: land – which significantly defines our way of life; language – which affects cultural identity; heritage – which shapes our history; and art – which is the expression of the other realms interpreted by creative minds. In this depiction, stewardship of land, language preservation, heritage and artistic expression are essential for a thriving society and for future generations to understand their culture.



Source: Community Dialogue Focus Group session, First Nations and Métis, February 27th, 2009, Saskatoon

Stewardship for First Nations and Métis participants is deeply imbedded in ways of doing and knowing. Examples of stewardship include language education, caring for sacred and special places and artifacts and passing along traditions and stories through storytelling. One participant said, "Culture is preserved by doing it."[93]

> *It is a difficult challenge trying to preserve First Nation cultural teachings because of the loss in the language ... many of our youth, our own children and many of our own relatives are unable to speak in their own language.*
> – *First Nations participant, translated from Cree*

> *Stewardship from the Western perspective means physical. The Aboriginal idea of stewardship is more holistic, not a shelf to store items on. Stewardship includes keeping alive the songs and ceremonies that keep the artifact alive.*
> – *First Nations and Métis participant*

Who are the *Stewards*?

We heard that culture is the responsibility of society and therefore, the responsibility of everyone. Stewardship was described as a behaviour passed on from one generation to the next.[94] We heard that stewardship is multicultural[95] and intergenerational.[96] It is also interdisciplinary, involving a diverse group of stewards including artists, governments, leaders, organizations, the private sector and the audiences.[97]

There was general agreement that government is a facilitator of stewardship and is responsible for articulating a long-term vision and plans for a sustainable culture sector. Organizations and communities are the implementers and artists and cultural practitioners are the creators. Underpinning the culture sector is a battery of volunteers. All of these players work together, to foster and celebrate culture.

> *Stewardship is almost intrinsic to the arts, culture and heritage community who want to leave a legacy for the future.*
> – *Yorkton participant*

We were told that Elders are the cultural knowledge keepers for the Aboriginal people and it is they who are the stewards of First Nations and Métis culture. They play a vital role in advising on an array of issues, such as education, social services, justice, environment and natural resources and land conservation.

We heard that stewardship relies on individuals who are designated by self or community, through career choice, mentorship or volunteer activity to share responsibility with government, communities, businesses, organizations and creators to protect, facilitate and lead cultural conservation and development.[98] Participants said, "we need community and organizational leaders, mentors and visionaries who challenge, nurture and shape our cultural system."[99] Their visions are what foster cultural development in Saskatchewan. Government is a facilitator, not a leader.[100]

Is *Stewardship* Related to Management?

> *Stewardship is an important and wonderful word but the province should not necessarily manage it. Stewardship and management are different things.*
> – *Regina participant*

Participants had difficulty with stewardship and management occurring in the same goal. They commented that stewardship is about leaving a legacy and sustainable development, whereas management is the work of organizations and how resources are used.

> *Stewardship is a higher order than management, it means everyone and every institution takes care of their own business but is cognizant of their contributions and impacts to the whole.*
> – *Regina Agencies, Boards and Commissions dialogue*

Participants thought the stewardship of arts, culture and heritage resources, is a public good with government as facilitator. Stewardship occurs at all levels and may be transferred from government though specific organizations to the grassroots. To effectively steward these resources, society needs to value them.

Action Items for *Stewardship*

Taking steps to preserve, protect and pass along Saskatchewan's arts, culture and heritage resources – tangible and intangible – involves a wealth of actions. There was a feeling of urgency around stewardship and understanding that with the passing of each day there is a lost opportunity to protect and share our culture for the benefit of current and future generations.

> *We need to get to a place of shared stewardship between individuals, communities and governments.*
> – *Saskatoon participant*

> *To begin stewarding we need to look to nature and celebrate the natural heritage we live with; for example, bird migration and special areas with unusual plant and animal complexes.*
> – *Online participant*

1. Sustainable Development

Participants suggested stewardship is part of sustainable development, balancing cultural, social and environmental needs with the economic imperative.[101] Participants saw a role for government to model stewardship and sustainable development by balancing economic development with conservation of cultural resources. The following were identified as elements of sustainability:

- Ongoing engagement of the sector in meaningful discussion and implementation planning.
- Integrate Aboriginal perspectives into decision-making processes across government so they are inclusive and approach cultural development in a more sustainable way.
- Better coordinate the efforts of ministries. "Encourage provincial departments responsible for tourism, education, health and economic development to collectively promote arts, culture and heritage as a means to attaining their mandates."[102]
- Establish interdisciplinary, inter-sectoral and intergenerational programs to protect and conserve cultural resources, engage youth and sustain cultural traditions.
- Use cultural resources to promote our provincial identity and consider the creation of a "Cultural Crown Corporation."
- "Service Saskatchewan" was the name proposed for a service, similar to Service Canada, where individuals and organizations could manage all aspects of cultural business.
- Youth engagement is a critical element in audience development, sustainability and stewardship. Repeatedly we heard there was a need to ensure a youth voice on boards of directors and at all levels of organizations.[103] Mentoring was identified as an effective means to engage youth.
- Enhance awareness of culture at the municipal level,[104] including developing a Heritage Advisors Program that would work with communities to support local conservation.[105]
- Steward by example … "our public leaders must be seen actively participating in cultural activities – at performances, at art openings, etc."[106]

2. First Nations and Métis People and Organizations and Stewardship

We heard from First Nations and Métis people and organizations that Aboriginal education ought to be part of core education for all students in Saskatchewan and it should include learning about Aboriginal history, treaties, artistic expression and language training. Teaching about treaties and our province's First Nations peoples is fundamental to cultural stewardship, *we are all treaty people*. This would be an effective way to build understanding between students and reduce racism.[107] To this end,

the current government has mandated treaty education in core curriculum and talks between the Ministry of Education and First Nations began in May 2009 (see *Spring Into Action* workshops hosted by the Saskatchewan Regional Centre of Expertise for Education in Sustainable Development at Saskatoon www.saskrce.ca).

> *Our battle to keep our language is like losing a trail that is supposed to have clear deep furrows as it's been walked on by those before us.*
> – *First Nations participant, translated from Cree*

For First Nations and Métis people and organizations, passing along language, traditions and stories to youth is critical to preserving culture. Stewardship of culture is primarily the role of Elders and organizations such as the Gabriel Dumont Institute and the Saskatchewan Indian Cultural Centre (SICC).

It was explained that for First Nations there is no other "homeland" – a foreign repository for cultural knowledge – as there is with European cultures. "When our culture is lost, it is gone for good."[108] For this reason, Aboriginal culture needs to be revitalized and sustained. It was suggested that government consider legislation as a means to preserve languages and to facilitate cultural teaching in school systems where there is a growing number of Aboriginal students.

> *Many of our people's desire ... is to keep the sacred stories and all the sacred teachings in these stories alive, to rejuvenate and revitalize what has become a somewhat tattered culture ... to maintain and retain these teachings so that they can be incorporated and sewn into the daily fabric of life.*
> – *First Nations participant, translated from Cree*

3. What are the Benefits of *Stewardship*?

> *Aboriginal youth need to understand and know their cultural history to carry into their future. Non-Aboriginal youth need to understand and know history from Aboriginal perspectives to carry into their future.*
> – *First Nations and Métis participant*

Participants thought stewardship links with all policy goals. They discussed the many benefits of stewardship. They said stewardship:

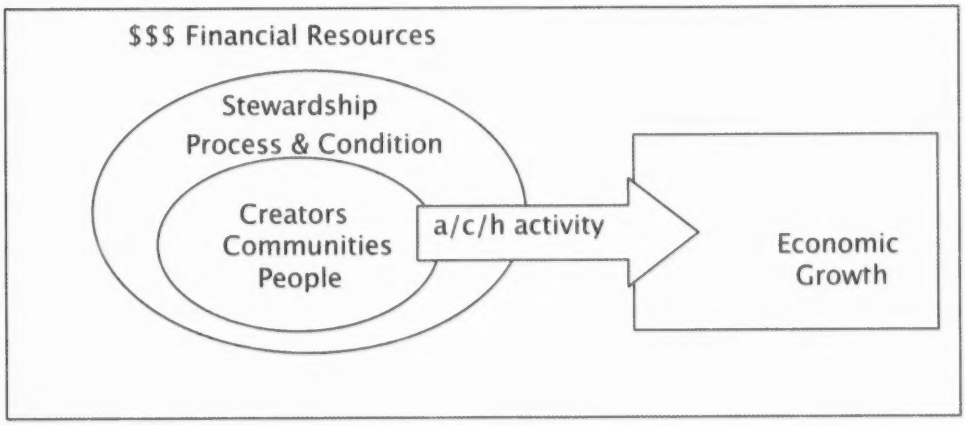
- conserves resources and creates gathering places such as museums, spirit houses and multi-function arts facilities which helps to foster cultural activity.
- fosters support for the arts and creates jobs, volunteer opportunities, skill development and mentorship.
- helps vulnerable youth and provides opportunities for pro-social behaviour and positive youth development. For example, participants referenced cultural camps for youth, modeled after Katimavik, the federal program in which 17 to 21 year olds spend nine months helping with community projects identified by local communities. They envisioned this program could involve Elders providing traditional teachings, such as sweat lodges and dancing, and that youth could be given stewardship responsibilities for sacred places.

- some participants at First Nations and Métis sessions suggested culture plays a role in healing communities. "Social issues need to be addressed through arts, culture and heritage that is rooted in research-based solutions and administered through community-based organizations that have a heart for these issues."

Strategic Direction 5: *Growth and Opportunity* facilitates capacity to create the synergies needed to attract talent and contribute to economic growth

Was Affirmation Achieved?

Participants found the growth and opportunity strategic direction difficult to understand. In general, participants thought the goal linked culture with economic activity and wondered if this goal overlapped with the *Creator* goal that spoke to commercialization. One group of participants described growth and opportunity as a natural outcome of the work of creators, communities and people. They developed a diagram, portrayed below, to explain the link. The drawing illustrates the relationship between creators, communities and people who use human and financial resources to effectively steward arts, culture and heritage (a/c/h) resources, which leads to economic growth.



Source: Community Dialogue Focus Group session, Parkland Valley District, March 4th, 2009, Yorkton

This group noted that, "there is a tension between creative and commercial outcomes; not a lot of people say 'I'm going to become an artist and make lots of money!' The motivation to engage in arts, culture and heritage activities is not always money. However, it's important to recognize the commercial benefit generated by the arts, culture and heritage sector."[109]

There was general agreement that growth and opportunity in the culture sector is contingent on support and adequate funding to realize benefits such as attracting talent "... there's a huge gap between the economic growth stage and all the underlying steps required to get there."[110]

Participants thought the social and economic value of the culture sector is a good return on the investment of public dollars. It was suggested, in several locations, that creating incentives to attract and retain a growing creative class will not only build a competitive advantage for Saskatchewan but will also build culture sector capacity.

Supports and Barriers

We heard that fostering a vibrant culture sector requires a variety of supports including financial, human resource, infrastructural and operational resources.[111] It was suggested that existing management systems in the culture sector must further evolve to support growth and that, at present, their focus is less strategic and more day-to-day. Participants highlighted the following barriers to growth and opportunity that limit the economic potential of the sector:

- The culture sector needs to promote a creative economy to retain and attract cultural talent and help better steward cultural resources.
- Need to establish creative clusters in geographic locations.
- Inadequate institutional mechanisms to support commercialization in all genres.
- There is a need to introduce promising business models for arts organizations to support greater entrepreneurial behaviour.
- Existing support programs may function well for some artists, but community groups need different delivery methods.
- Perpetual uncertainty about funding and competition for limited and project-based funding creates conditions that thwart communication, coordination and collaboration between organizations and communities.[112]
- Lack of inter-ministry cooperation.
- Need for stronger bridges between culture and business.
- Need to develop export markets for cultural products and services.
- Inadequate funding to support commercial efforts.
- Need for mechanisms that foster research, development, innovation and evaluation.
- A need to understand trends, for example: "Research what is going on … new media and audio art is what is hot right now and will continue to be so and this is an audience that could be developed considerably in Saskatchewan.[113]

Action Items for *Growth and Opportunity*

> *There must be a massive movement toward the continued development of artists, artisans and their work. More cultural development is necessary at all levels and conduits of communication between and among arts and culture organizations is essential. Until this commitment is made, commercial concerns will not be addressed.*
> – *Online participant*

Participants suggested growth and opportunity could be facilitated by:

1. Improved Communication and Coordination

- Provide opportunities for cultural leaders, sector professionals and volunteers to network and share ideas, knowledge, best practices and plans.[114]
- Create synergies between cultural organizations to co-ordinate arts, culture and heritage activities; build effective working relationships and stop event overlap.[115]
- Improved communications between tourism regions, arts groups and businesses.[116]
- Generally improve communications through workshops to help organizations get their message out.[117]

2. Increased Collaboration and Partnerships

> *We could not survive without partnership.*
> – *Stoughton participant*

- Facilitate opportunities between the culture sector and business sectors to foster a more creative economy in Saskatchewan. This could lead to non-traditional collaborations between artists and other economic sectors to generate innovative ideas and new commercial products.
- Arts, culture and heritage organizations need to partner with Chambers of Commerce and Enterprise Regions[118] and collaborate with professional organizations and networks.[119]
- Partnering is an efficient way to operate with limited resources.
- Partner together in artist co-operatives to support collective creative works, grant applications, mentorships, etc.,[120] and foster community-level coordination of "complementary activities."[121]
- Plan and partner for youth engagement; for example, a cultural "youth summit."[122]

3. Improve Marketing and Promotion Efforts

Participants identified that marketing skills and services are needed to promote culture locally over the long-term and to both domestic and export markets. Artists and organizations require resources and expertise few can currently provide without

additional support. Participants suggested government facilitate the development of an overall marketing plan, undertake research and develop marketing strategies to promote sector growth.

We heard that building a foundation for sector growth must start with public awareness and promotion including engaging media to play a stronger role in promoting artists, activities and events.[123] Participants thought:

- Arts, culture and heritage is an industry,[124] not a charity [125] and marketing, promotion and public relations will help make that distinction in the public's mind.
- Create a mechanism, like Tourism Saskatchewan, for joint marketing and promotion to highlight talent and diversity, achieve collective efficiencies and reach regional, provincial and out-of-province markets.[126]
- Tourism Saskatchewan could play a more active role in marketing arts (artists) and culture to potential visitors as part of its overall marketing initiative; a good example of this was suggested online at: http://www.austintexas.org/.[127]
- Create and fund a marketing support system – administrators, agents, promoters – to assist arts, culture and heritage practitioners and artisans in their efforts to market and exhibit their work.[128]
- Create "marketing networks and co-operatives" to reach commercial goals.[129]
- Provide "assistance and knowledge transfer" to artisans to help them market and promote their work.[130]
- A collective marketing strategy with benchmarks that can be used to regularly measure sector growth.[131]
- Create opportunities for artisans to showcase/exhibit/celebrate their work.[132]

4. Build Public Awareness

Participants had several ideas about how to increase public awareness of the value of culture including:

- Communicate the value of arts, culture and heritage by making the link to quality of life.[133]
- Conduct a public awareness campaign using multi-media channels to increase appreciation, participant use and the consumption of arts, culture and heritage work.
- Promoting our arts organizations.[134]
- Celebrate arts, culture and heritage excellence.
- A ParticipACTION-like program for the arts: "Give your mind a workout."[135]

- Create access in everyday ways: more public display areas in malls.
- Subsidized tickets to cultural events for those for whom poverty is a barrier.[137]
- Promote local art and challenge people to seek out opportunities to experience it.[138]
- Develop a cultural sensitization program for frontline tourism workers.[139]
- Media could play a larger role in event promotions by publishing "at a glance" calendars two months at a time, including festivals and powwows.[140]

Participants discussed using arts, culture and heritage resources to create a brand for the province:

- Promote a "Made in Saskatchewan" brand of cultural products. Saskatchewan gift shops should sell regional work.[141]
- A "Saskatchewan First" promotion to showcase local artists and their work in places such as public buildings, public art displays and in art tours including a virtual gallery of digitized arts, culture and heritage work on the web or Facebook.[142]
- Saskatchewan ought to have a culture champion "… a Don Cherry for the arts."[143]

5. Make Use of Technology

Technology solutions were discussed as a means of generating greater public value and to market and promote arts, culture and heritage assets, activities and events.

Artists and cultural workers, communities, organizations and the public could benefit from a comprehensive website. Technology could be an effective tool to help artists and cultural workers develop marketing and sales skills. Technology could assist organizations and communities wishing to share resources and information to better plan and prepare programming. The public could benefit from an interactive and searchable website replete with events and vacation planning tools.

Participants thought a single window website would require universal high speed internet access; something not yet consistently available across the province. Participants thought a website could provide artists with planning, entrepreneurial and professional development tools. Some of the features suggested should include:

- A searchable central directory or database of artists, "cultural producers", and sector organizations and businesses with skill sets listed.
- A clearing house, with a toll free line, to market and sell artistic products and services.
- A message board that gives users an opportunity to ask specific questions.[144]
- Entrepreneurial and business information, promising practices, research, market opportunities, etc.[145]

- A province-wide list of classes, upcoming shows and performance information.
- Online workshops or tutorials related to business skills development.
- A listing of Saskatchewan success stories that celebrate accomplishments.

A website could provide communities and organizations with planning and management tools. For example, it could provide:

- One stop shopping - a centralized hub or portal - for information about arts, culture and heritage resources to serve both the supply and demand side of the sector.[146]
- Resources organizations could use for programming and managing.
- A database of industry resources - a directory of who's who in the sector.[147]
- Combine Métis, FSIN databases in the arts; all arts (storytellers, literature, regalia) entertainment under one clearing house managed by a non-political body.[148]
- A marketing co-operative and clearinghouse to support commercial endeavours.[149]
- Support for applying and reporting back on funding from all sources (government, private sector, foundations and philanthropy).[150]
- Online community forums for artists and others to share ideas, resources, etc.[151]
- A comprehensive calendar of events and entertainment, organized community[152] by community and updated continually, for creators, audiences and communities to assist with planning and co-ordinating efforts.
- A province-wide cultural map of Saskatchewan, something like the old Centennial website that is interactive,[153] that could be used to find information on local events, such as festivals, powwows, heritage sites, etc., that would increase public accessibility and help communities co-ordinate activities.

Not only would technology-based solutions assist with marketing and promotion, they would help facilitate communication, co-ordination and collaboration within the sector. Technological solutions were suggested in all focus group sessions and online.

4. Cross-cutting themes

The Community Dialogue was notable for the connections that emerged between the participants and the information that was shared.

Education and Culture

The K to 12 school system was seen by participants as an excellent vehicle for encouraging cultural understanding and promoting participation in cultural experiences from a young age. At every Community Dialogue location, participants discussed public education both from an informing and enlightening perspective, including the need to educate the public about the value of the arts and integrate arts and culture education into the curriculum-based K-12 system. Participants were concerned about the education system's capacity to teach students about Saskatchewan's culture and indicated the education system "is not delivering art education effectively."[154]

> *Education is best accomplished through participation and that has to begin with young children.*
> – *Humboldt participant*

In Regina, it was noted that educators do not balance math and science adequately with arts and culture. In Yorkton, participants thought the education system was more concerned about churning out "job ready" students. "Arts, culture and heritage education in the school system is a mess."[155]

In spite of arts and culture being part of the core curriculum, the *perception* by many participants was that arts education has declined over the years. Participants blamed changing priorities and believe that art instructors are quick to be re-assigned to other subject areas, as demand changes. They believe the impact is that the sustainability of sector, in some communities, is threatened. This was blamed on budget cuts,[156] a lack of knowledge by teachers[157] and a widespread negativity towards arts and culture in general.[158]

These *perceptions* of failings within the education system may not always standup to closer examination; still, they demonstrate a source of considerable frustration within the sector and an opportunity to further engage educators.

While some participants contemplated education as an additional goal, others felt education (lifelong learning) cut across all strategic directions (goals):

a) Creators

Creators identified the need for entrepreneurial skill development, business training and easy access to web-based solutions and courses delivered by educational institutions, industry associations and professionals. Skills and professional training for creators ought to include the "mentorship/apprenticeship/conservatory model to grow the next generation of artisans."[159]

Support from the K to 12 school level was also a priority identified by participants. There were calls for programming to show youth that the arts, culture and heritage sector is a viable career option and should be inserted into career days in schools.

b) People

Education (making the public more aware) was discussed as a means to foster increased public value for culture, raising awareness and understanding, building socially cohesive communities and developing audiences; the foundation for stewardship behaviour. Action items for people focus on formal arts education for K to 12 and post-secondary.

> *History from First Nations and Métis perspectives must be the foundation of school history rather than European history.*
> – *First Nations and Métis participant*

> *Education is best accomplished through participation and that has to begin with young children.*
> – *Humboldt participant*

c) Communities

Participants identified educational opportunities to support the training needs of culture workers. From artists, cultural workers and volunteers, to municipal planners; competently trained people are needed to support local conservation work and to operate strong organizations.

d) Stewardship

From Swift Current to La Ronge, there were calls for education to become part of the language of this strategic direction.

Participants suggested if we promote cultural literacy, sustainability will follow. To this end, First Nations and Métis participants proposed preserving and protecting endangered languages and the need to work to promote a broader understanding of indigenous cultures.

> *There needs to be appropriate levels of funding in schooling for indigenous languages. Currently it is inequitable.*
> – *First Nations and Métis participant*

One of the Regina focus groups proposed the following:

- Change curriculum to promote arts, culture and heritage activities in the school system and ensure curriculum after grade nine is related to heritage.
- Increase the relevancy of cultural curriculum to contemporary society (stories on immigrants do not stop at 1930).
- Provide greater support at the community level for a heritage curriculum, based on the *Schoolplus* model.
- Promote school-linked community experience/work experience programs that put students in arts, culture and heritage facilities and organizations.
- Engage students in public art installations.
- Increase arts education programs in schools and engage arts organizations to support these activities in the schools.
- Teaching First Nations and Métis culture through immersion. This could be done by actively engaging Elders in schools; including assigning an Elder to each school in the province to help to deliver the curriculum.[160] Elders provide mentorship and, in doing so, pass along many of the unwritten skills and knowledge of the traditional ways.
- Established Aboriginal artists could participate in arts education and ought to be supporting emerging artists through mentorship.
- Intergenerational cultural camps in an educational setting.

e) Growth and Opportunity

Beyond the entrepreneurial and business skill development discussed above, there were calls for skills training delivered through travelling workshops targeting artists, boards of directors, volunteers and arts administrators. Participants referenced the "Train-the-Trainer" model as a successful approach.

It was suggested that formal educational opportunities within the sector could include post-secondary programs similar to those offered through the University of Regina Arts Administration program, in conjunction with paid mentorship programs.[162]

> *Support arts, culture and heritage education to build a critical mass of people in communities who can in turn educate the broader community.*
> — *Humboldt participant*

As with the discussion around education in all strategic directions, action planning focused on enhancing services offered in the school system; the level of awareness/knowledge among the larger community; and skills for individuals and organizations.

Underlying all discussions around education was a need to raise the profile of culture to increase its value to society. It was thought this would help to secure a future that we in Saskatchewan can all be proud of.

Funding and Grants

The need for adequate and stable funding and funding delivery cut across all focus groups in all locations. Participants saw the Community Dialogue as their opportunity to suggest reforms for the existing funding system.

In person or online, participants discussed the funding system, funding allocations, new sources of revenue and organizational efficiencies. Widespread dissatisfaction with the grant application process and reporting and auditing requirements led to suggestions for new grant models and ways that grants could better meet the needs of communities.

The Funding System and its Challenges

Participants appreciated the lottery system, SaskCulture Inc. and the Saskatchewan Arts Board, whom they thought were "good stewards."[163] Participants suggested these two primary funders needed to show greater flexibility in grant applications and program requirements. Participants would like funding organizations to work more closely with community groups to help them reach their objectives. "The danger here is that if you don't meet 100 per cent of the criteria you may not qualify for ANY financial support."[164] It was observed that a more collaborative approach might not cost the system any more dollars.

We heard participants say they would like to see a more strategic use of funding, a broader distribution of funds and a larger number of small grants for rural community projects that do not necessarily fit the institutional mould.

Numerous participants see project-based funding as problematic for sector sustainability, saying it does not support strategic planning or longer term program development. They also said, funding that supports one project at a time with strict criteria administered by an organization far away, does not address the unique needs of communities and trying to bend program requirements to support or conform to local needs is usually "a bad fit."[165] One participant cited project-based funding as often failing to resonate with community interests and needs. "Community-based decision making, the kind that flows from adequate core funding, is a more effective and efficient use of scarce resources."[166]

Reforming the Funding System and Granting Process

The process of distributing grant funding came under critical review at many of the Community Dialogue sessions. Participants eagerly jumped at the opportunity to rethink, and, in some cases, redesign existing models. Their approach was to start with the needs of the individual, organization or community then structure a funding system around those needs.

I hate grant writing. Is there any way other than grants to get dollars into communities and still have transparency and accountability?
– *Stoughton participant*

There was widespread agreement that accountability and transparency must be part of the granting process. However, the processes currently in place to access necessary funds have, for many, become a barrier. Filling out forms, being rejected for not meeting all the program criteria or not having assistance available (volunteers in many cases) to help walk applicants through the application process, were cited as deficiencies in the system. Suggestions to eliminate such barriers include workshops on how to secure grants, grant writing and reporting, rewards for collaborative efforts and sharing expertise and knowledge across organizations.

Streamline funding applications – a one pager, like a briefing note.
– *Regina participant*

Concerns about accessing public dollars cut across all groups, individuals and organizations in all parts of the province. Even those with years of experience found trying to meet funding criteria challenging. Time and again participants stated that grant request forms are hard to write, time consuming, energy draining[167] and that what is needed is "a simplified grant process."[168]

Action items related to reformed funding delivery include:

- A "Grant Application Editorial Board" that would make recommendations about reforming the process.[169]
- The pot of money must be protected and how it is dispersed must be protected[170] or increased.[171]
- Economic incentives such as property tax holidays.[172] One online participant said:

  I really think it is more about providing support and capacity to the organizations. Recognition has to be given that they are way under-resourced and constantly jumping through hoops to live from one grant to another. If you want more economic growth from arts and cultural orgs you need to provide more funding so they can lead in hosting festivals, events, shows, etc. They need more beyond the actual event.

- Multi-year funding as a vehicle to support stability and long-term planning.
- Longer-term funding could be used for apprenticeship programs and support professional and board development.[173]
- Diversify the sources of funding.
- Provide incentives for cultural philanthropy, similar to political contributions.

- Build bridges with the private sector. For example, natural resource corporations may have an interest in contributing to local arts, culture and heritage organizations.[174] Crown corporations could sponsor local cultural activities.[175] The Saskatchewan Arts Board may be suited as a key point of contact for private sector engagement.[176]
- Reduce arduous reporting requirements by linking accountability requirements to the level of funding.[177]
- Smaller pots of money and more of them would be more helpful to fund projects in small-town Saskatchewan.[178]
- Funding program consultants ought to be able to facilitate partnership and collaboration with individuals and organizations.[179]
- Subsidize physical facilities and provide incentives to revitalize under-used heritage buildings for studio, display and exhibit purposes.[180]

a) Grants Online

Participants proposed:

- "One website with a toll-free help line and online tutorials where all the grants would be listed. Make it searchable, updated, free and, most of all, user friendly."[181] A "Virtual Saskatchewan,"[182] to help artists and community organizers write grants and network.[183]
- Participants also suggested an "online grant library" with a search engine that helps find the most appropriate grant…"need new flooring, what grant is for me?"[184]
- There should be feedback to organizations on "how they did in reporting and accomplishing the outcomes."[185]

b) Equitable Distribution of Funds

A number of suggestions for fund distribution require support from government and municipalities: "Include culture in the municipalities act (U-11 - Urban Municipality Act, 1984; M-36.1 - Municipalities Act);"[186] "get Saskatchewan Association of Rural Municipalities (SARM), Saskatchewan Urban Municipalities Association (SUMA) and build understanding that cultural activity is part of the local community development and economic development;"[187] and ensure "official community plans have arts, culture and heritage as a deliverable."[188]

> *Smooth funding patterns whereby arts, culture and heritage funds are more equally distributed from large cities to smaller communities and towns.*
> – *Prince Albert participant*

c) Heritage Funding

Participants in every corner of Saskatchewan were concerned about heritage conservation and especially, maintaining physical heritage infrastructure. Increased focus on conserving heritage resources was requested. For example:

- Incentives to rehabilitate heritage facilities and conserve built heritage.
- Conserve built heritage and maintain buildings where cultural programs are provided.
- Maintain heritage sites.
- Attract expert conservators to provincial museums.
- Create a network of experts on conservation of artifacts.
- Increased funding for heritage groups.

d) Tax Incentives

Across the province we heard that building additional capacity into the sector could be achieved through tax incentives:

- Provide tax incentives for contributions to arts, culture and heritage; perhaps a 100 per cent tax deduction similar to deductions given for political contributions.
- Tax incentives to conserve built heritage.
- Sales tax relief to purchase artistic work.
- Redirect revenue from the "bed tax" to the arts, culture and heritage sector as the foundation for building cultural tourism.
- Create an "Arts, Culture and Heritage Tax" incentive.
- Allocate a portion of property taxes to arts, culture and heritage.
- Charitable donation of time, (volunteer time ought to be a tax benefit; organizations already track volunteer hours).
- Tax benefit for volunteers could be an increased basic personal deduction on income tax forms.
- Institute, across government, paid volunteer days dedicated to assisting the sector and encourage private sector employers to do the same.[189]

e) Direct Requests for Funding

Across the province participants had ideas for increased financial support in the following areas:

- Operations.
- Infrastructure and overhead.
- High speed Internet to the whole province.
- Cultural activities.
- Outreach and networking.
- Marketing and promoting.
- New economic opportunities presented by groups.
- Creative industries critical to sector growth.
- To support arts organizations.
- Festivals.
- Travel grants for artists and performers.
- Bridge financing and grants for community radio stations as supporters and promoters of local artistic and cultural expression.
- Affordable and accessible performance and exhibition spaces.
- Support funds for producers and presenters.
- Writers/artists/musicians-in-residence programs or artists-in-community programs.
- More funding to the Saskatchewan Arts Board.
- Saskatchewan Arts Board art collection expansion.
- Freeze legislated budget funding so it can not be taken away.
- Grants for community development to enhance existing programs, legacy projects and heritage preservation.[190]

Participants suggested that if distributing funds is simply a means to an end (that end being a vibrant arts, culture and heritage sector), then it follows that there may well be other delivery models that could be explored. Further research was suggested.

Community Cultural Successes

> *Neely Lake (between Hudson Bay and Porcupine Plain): One room log school house hosts annual fowl supper and local events (weddings, baptisms). Provides a sense of place for community.*
>
> – *Prince Albert participant*

From Saskatoon berry festivals in Mortlach and Aboriginal leadership programs for youth; to sold out high school musicals and preserving archaeological resources around Moosomin, participants at every Community Dialogue proudly shared their success stories. We heard and captured hundreds of anecdotes of how individuals, organizations and even whole communities came together and made a difference (see Appendix F for an abridged collection of these stories). A dozen themes emerged:

- Main street beautification
- Resourcefulness
- Individual vision and community champions
- Festivals
- Artist-in-residence
- Partnerships
- Community driven
- Mentorship/youth
- Accessibility
- Volunteers
- Grassroots
- Strategic plan and promotion

It is fair to say that if there is one overriding success story in Saskatchewan, it is that there are so many local successes. People and organizations are immensely proud of their cultural activities.

> *Melfort Amateur Dramatics, going for 25 years; purchased the building two years ago. Renovations are almost complete for use as performance facility. Every performance sold out and are getting new sponsors and new members. Will host National Theatre Festival in 2010.*
>
> – *Melfort participant*

Respecting the Culture of First Nations and Métis People

One of the major objectives of the Community Dialogue was to engage First Nations and Métis people in discussions about culture. It was noted:

> *For the first time the government is asking how they can help. It is a positive thing. The door is opened a crack – we must widen the crack and keep it open.*
> – *First Nations and Métis participant*

First Nations and Métis people and organizations want Saskatchewan's cultural policy to be articulated in a manner that reflects their unique relationship between land, language, heritage and the creative and artistic process. A cultural policy ought to be sensitive to treaty rights and serve to reduce conflict, build trust and improve relationships.[191]

> *I feel we are on the cusp of something. Now we just need to work on the implementation.*
> – *First Nations and Métis participant*

While some First Nations and Métis participants discussed whether to create another strategic direction (goal) with an exclusive Aboriginal focus, others thought the Aboriginal world view could be integrated throughout the cultural policy.[192]

First Nations and Métis representatives brought forth many concerns, ideas and solutions. Emphasis was placed on the following:

- Culture is how each of us lives our lives.
- Culture supports healing.
- Do not "commodify" culture.
- Not all aspects of culture get shared.
- Be careful not to become ethnocentric in the policy.
- Recognize the Declaration of Indigenous Rights.
- Power and resources need to be shared.
- Structures and processes are in place to sustain our culture.
- Capacity building and resources are important.
- Youth and language are important and need to be addressed in the policy.
- Link between sacred and ceremonial sites and their stories must be relayed to youth.
- Repatriation of sacred objects back to Saskatchewan.
- Co-ops are a good vehicle to address commercial goals of artists.

First Nations and Métis people want their world view to be respected and applied to a cultural policy and action plan for Saskatchewan. First Nations and Métis are looking to government to help "facilitate" a variety of cultural initiatives that "move beyond ideas to implementation,"[193] and recognize the important place First Nations and Métis people hold in the future of the province.

5. Conclusion

Throughout the Community Dialogue there was general agreement that the province plays a strong role in supporting arts, culture and heritage and this is greatly valued by the people of Saskatchewan and is part of the legacy we leave for future generations.

The Community Dialogue process generated a spectrum of opinions. While stakeholders were pleased to have been invited to provide input into a cultural policy for the province and that government was listening and seeking their input, many cautioned that the policy and action items will only be useful if implemented. There was a great deal of hope throughout the province that government will provide the support necessary to fulfill the policy promise. Others cautioned that creating one policy for such a broad sector creates challenges.

In summary, the Community Dialogue informed our understanding of the five strategic directions:

Creators – Individual artists and cultural workers are sources of creative ideas and as such, represent the first stage in the value chain for creative products. They tend to work by the piece and sometimes lack the business savvy required to receive adequate compensation for their work. Support is needed to raise the perceived value of artistic contributions to society and to facilitate education and training opportunities.

People – Every individual is potentially an audience member, a future artist or cultural worker and is a consumer of creative products. Culture is about our way of life. Our daily experience may include listening to music; reading books and newspapers; watching television; enjoying a movie; going to theatres; and visiting an art exhibition. As a society we are living our culture and marketing our creativity. As a province we need to build future audiences by integrating culture into the education system and promoting the value of culture in our lives.

Communities – Saskatchewan has numerous small communities and cultural organizations. The prevalence of small organizations underlines the need for policy makers to address size-related constraints. Chief among these constraints is access to funding. Another major challenge faced by small communities and organizations is a lack of business skills. Consequently, the ability of these organizations and communities to grow and compete for cultural attention is compromised. Communities and organizations need support to build financial and human resources capacity.

Stewardship – Like any other industry, culture and the creative industries are only truly sustainable if they have an adequate resource base. The sustainability of the culture sector depends on safeguarding our cultural assets and developing our cultural resources. Government plays an important role in the stewardship of culture through funding, regulation or ownership of cultural institutions such as museums, galleries, heritage sites, historic buildings and provincial art collections. Cultural institutions are integral to building cohesive communities, fostering cultural diversity and promoting tourism.

Growth and Sustainability – The Community Dialogue highlighted links between culture and economy. The benefits of a cultural policy include: increasing cultural tourism; improving social conditions; providing lifelong learning opportunities; increasing labour market opportunities; increasing economic opportunities; community revitalization; and population growth. Participants agreed that communication, coordination and collaboration are keys to strengthening the sector.[194]

Participants thought cultural objectives for the province need to stand alongside economic objectives. Saskatchewan's cultural policy ought to give definition and help us express our cultural identity and diversity.

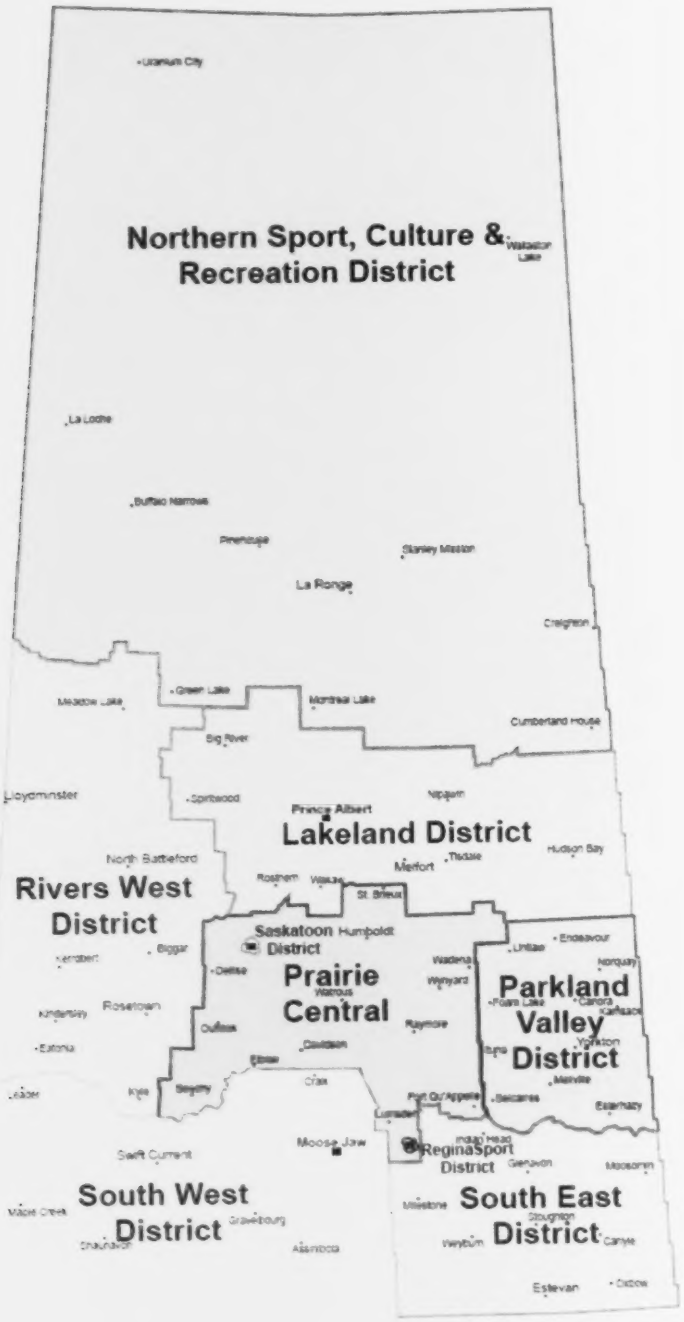
Appendices

Appendix A: Schedule of Focus Group Sessions for Community Dialogue

ABCs (Agencies, Boards and Commissions) Regina	February 2
Swift Current	February 11
Regina I	February 12
Regina II	February 13
Humboldt	February 17
Saskatoon I	February 18
Saskatoon II	February 19
La Ronge	February 23
Prince Albert	February 24
North Battleford	February 25
Métis-First Nations I	February 27
Yorkton	March 4
Stoughton	March 5
Métis-First Nations II	March 27

Appendix B: Map of Districts and Dialogue Locations

Saskatchewan District Map



Appendix C: Communities of Interest

To develop a comprehensive list of participants for the Community Dialogue, the Ministry of Tourism, Parks, Culture and Sport worked with municipalities, agencies and the sport, recreation and culture regional district offices. That enabled us to ensure that representation at the Community Dialogue came from all of the communities cited below. Due to privacy legislation, a list of participants is being held, in confidence, by the ministry.

Artistic Community

Artists (from pre-emerging to professional) (i.e. a painter, photographer, musician, craftsperson, performer)
Art instructors and educators (i.e. piano teacher or music teacher)
Informal art groups (i.e. local craft circle)
Non-profit art organizations (i.e. local art council or a local gallery)
Art businesses or creative industries (i.e. a private gallery, music studio)
Art presenters or enablers (i.e. curator, agent, manager)

Heritage Community

Heritage committees, societies or boards (i.e. the museum committee)
Heritage professionals (i.e. a historian)
Heritage facilities (i.e. the local museum)
Heritage owners or advocates
Local historians or storyteller or languages and traditions
Multicultural and ethno-cultural community
Clubs, groups, organizations (local German club)

Cultural Community

Cultural facilities or venues (the town hall or performance centre)
Cultural leaders
Organizers of cultural events (walking tour, festival)
Broad Community (anyone from the community interested and/or involved with culture)
Community leaders or workers
Community-based organizations (the Loins Club or the RIC)
Business associations or organizations (the Enterprise Region)

Tourism Community

Local tourism organization/association
Businesses involved in tourism

Demographic Considerations

Age range (from youth to senior)
First Nations and Métis
Rural, town and city
New residents

Appendix D: Facilitators' Outline with Questions

FACILITATORS:

1. From your perspective (and wearing whatever hat you choose) do these strategic directions begin to address the needs of the sector? How would this approach move the sector forward?

GENERAL OBSERVATIONS:

CREATORS:

PEOPLE:

COMMUNITIES:

STEWARDSHIP:

GROWTH AND OPPORTUNITY:

2. What other key concepts should we add to our Strategic Directions? ("Adds" are possible)

3. What obstacles stand in the way of meeting these directions?

SUPPER - Describe a POSITIVE experience that has advanced the arts, culture and heritage sector in your district:

4. What action is needed to achieve these goals? Who should drive this action in order to make it successful?

Strategic Direction A: People

Action	Who Drives?	Votes

Strategic Direction B: Creators

Action	Who Drives?	Votes

Strategic Direction C: Communities

Action	Who drives?	Votes

Strategic Direction D: Stewardship

Action	Who Drives?	Votes

Strategic Direction E: Growth

Action	Who Drives?	Votes

New Strategic Directions: Cultural Imperative

Action	Who drives?	Votes

Additional information:

Appendix E: Draft of Cultural Policy Planning Framework

Draft Cultural Policy Planning Framework: At a Glance

Our Vision

The arts, culture and heritage sector thrives in vibrant communities across Saskatchewan, where people engage in a diverse range of arts, cultural and heritage activities and experiences.

Our Principles

Fairness and Accountability: use of transparent decision-making processes.

Accessibility: Amateurs and professionals, rural and city residents, First Nations and Métis – each participate in cultural activities according to their own interests and abilities.

Community Driven: Decisions are made at the community level in order to address needs flexibly and efficiently.

Life-Long Learning: Is vital to the development and preservation of our cultural heritage and the arts, culture and heritage sector.

Sustainability: The needs of the present are addressed without compromising future generations.

Respect for Diversity: The richness and strength of our diversity builds communities and encourages people to share, learn, appreciate, respect and accept.

Partnerships and Collaboration: Sector development is shared between the arts, culture and heritage sector, the private sector, communities and governments.

Our Strategic Directions

Direction 1: CREATORS thrive in Saskatchewan by reaching their commercial and creative goals.

Direction 2: PEOPLE explore, engage and express themselves through arts, culture and heritage experiences available across the province.

Direction 3: COMMUNITIES are enriched and animated by a vibrant arts, culture and heritage sector.

Direction 4: STEWARDSHIP and responsible management of arts, culture and heritage resources in Saskatchewan.

Direction 5: GROWTH AND OPPORTUNITY facilitate capacity to create the synergies needed to attract talent and contribute to economic growth.

Appendix F: Community Cultural Successes

At each of the dialogue sessions and in the online questionnaire, participants were asked to share "a positive experience that has advanced the arts, culture and heritage sector in your district."

Following is a representative list of the successes which were shared electronically via the online questionnaire or as recorded by the facilitators at the in-person sessions. These successes have been grouped according to the geographic location identified by the online participants or the location of the focus group session.

The specific sessions held with First Nations and Métis participants did not feature a collection of successes related to community programs and activities in the same way as the other sessions. Therefore, to highlight successful First Nations and Métis activities currently taking place in the province, a list of projects funded by SaskCulture's Aboriginal Arts and Culture Leadership grant program has been included.

Successes from the:

Lakeland District

- Melfort Amateur Dramatics: Going for 25 years; purchased the building two years ago. Renovations are almost complete for use as performance facility. They sell out every performance and are getting new sponsors and new members and will host the National Theatre Festival in 2010.
- Neely Lake (between Hudson Bay and Porcupine Plain): One-room log school house hosts annual fowl supper and local events (weddings, baptisms). Provides a sense of place for community.
- Shellbrook Theatre: Local Arts Board was established to run the old theatre, a refurbished facility with new sound system, seats, etc. It hosts multiple events; also used as walking facility for locals.
- Cultural Experiences Outdoors: First Nation cultural experience on Churchill River; over 400 youth have gone in the past five years; funded through the Community Initiatives Fund.
- Common Weal: Provincial organization that ties the arts to youth at risk; provides opportunity to those that do not normally have access.
- Prince Albert Urban Treaty Day: Cultural sharing of treaty; arts and crafters asked to be at event to showcase Aboriginal talent; entertainment stage of community entertainers from country/blues/rock; a way of sharing our cultures and have the whole community participate, learn and enjoy. Also had ceremonial teepees on the riverbank, children's activities and much visiting.

- The creation of our E.A. Rawlinson Centre in Prince Albert: This has become the hub for over 244 events per year. For example, Broadway North provides a Christmas show that involves and engages professional artists and community (including youth) in the production and staging. This is only possible with significant assistance from the staff at the E.A. Rawlinson Centre.

Northern District

- We have a vibrant Arts Council in La Ronge that brings in some great performers to our small and remote community. The performers are sometimes contracted to perform or do workshops in the schools. Examples of events include: Winter Trapper's Festival, Children's Festival and Craft Fair.
- Every four years the district holds a Culture and Games festival; includes Northern Spirits, a drama project. The district promotes funding for arts, culture and heritage projects. District has begun to inventory its artists.

Parkland Valley District

- Yorkton Film Festival: Volunteer board with one part-time Executive Director and one part-time staff; 400 films juried; funded through Sask Lotteries, Telefilm, fundraising and begging.
- Artist-in-Residence program in Esterhazy through the Concert Band Association; brought in musical theatre to the town. Three small theatre groups have sprung up from this.
- Icelandic celebration takes place in Foam Lake every March. Every year Icelandic dignitaries participate, including (in the past) the Icelandic President, Consuls General, etc. They then return home and promote Saskatchewan. "Iceland knows about Foam Lake and area"; "It's hard not to be proud of your community when you're having supper with a president."
- Melville Community Works: Turned a looming school closure into a community cultural centre with musicals, dinner theatre, indoor playground and meeting rooms; employs one full-time administrator. Characteristics of success include key people, key volunteers with dedication, vision and passion and comment about arts volunteerism: arts have to be in the schools to build interest. Arts, culture and heritage activities that go on at the centre include: dance, gymnastics, concerts, two galleries, Artist-in-Residence, art classes for all ages, gift shop for local artists, quilt club room, the Organization of Saskatchewan Arts Councils, art club room, dedicated art shows every two years, Melville's first mural on the building, dinner theatre. Lots of community support, including operations support from the City of Melville.

- National Gallery of Saskatchewan, Canora: National gallery established by young artists who have recently moved to Canora; artists in gallery have painted local things, like Lesia, the larger-than-life statue of a Ukrainian Baba; gallery attracts other people interested in arts and culture and has held openings, shows and sales; it builds community. Characteristics of success: community acceptance, community incorporates artists into activities and Saskatchewan Arts Board grant funding.

- Langenburg Arts Council, Langenburg: Has been going for a while, but especially successful in past three to four years; successful in the sense of culture and somewhat economically too; community movie theatre was renovated to serve as a multi-use facility (movies, performing arts centre); funding includes over $300,000 gifts, plus $100,000 fundraised. Not one penny of government money; there's a high degree of community pride in the accomplishment; it has been a hand-to-mouth struggle, but they are surviving, with notable highlights such as their recent purchase of a grand piano, which was paid for in one memorable concert. Characteristics of success: the right team of people (dedicated, passionate about the arts), harnessed broader enthusiasm by building a strong core group of people; learned to "just ask" for the broader community's help and it was often given; have a good knowledge of who the community is; be open to people from more distant places, time and patience; it takes a long time to build things; strong K-12 arts program builds interest and appreciation. The community strongly asked for arts in the school. This leads to good youth involvement.

Prairie Central District

- Meacham Ukrainian Dance Club is successful in terms of its long history. It appeals to both boys and girls. Members have the opportunity to dance at home but also attend provincial meets and through travel have been exposed to other kids with like interests (the broader provincial dance community). Success of the Ukrainian Dance Club had two components: 1) a cultural chemistry or milieu, meaning the right mix of interested people is there; and 2) facilitation, or someone willing to do the organizing.

- Built Heritage Conservation around Humboldt: Many prominent heritage buildings in the Humboldt area have been identified and conserved. In some cases, this conservation is the result of passionate individuals who persevere regardless of lack of general support. In other cases, local organizations support the conservation efforts (support from Saskatchewan Heritage Foundation was instrumental). A stable economy, strong community ties and knowledge of history are all connected to successful conservation of heritage buildings.

- Meacham: A well-known success, thanks to Dancing Sky Theatre, studios, etc. "Far enough, close enough" – it has become a popular destination and not just for Saskatoon residents. The town, with a population of 80, has a mailing list of 2,500 people, although lack of high speed internet is a major obstacle in its marketing efforts. Service is available only a few miles away; this is a huge frustration to the small business owners there.

- Kawacatoose First Nations Dance Troupe: One of the community's hoop dancers will appear in the opening ceremonies of the 2010 Olympics. Their youth dancers are in demand in communities all over and not just First Nations. Dance is an inclusive activity on Kawacatoose First Nation; anyone can dance in the Grand Entrances, for example. Culture is especially valued now, as it is something that white people tried to take away in the previous century through the residential school experience. Dance, singing (the First Nations have a number of singing groups that travel) is making a big comeback.

Regina District

- 40th Anniversary of Regina Folk Festival: A great number of partnerships. It was a success due to an increased collaboration across local community and the increased desire to work together on projects. The only festival in Canada that offers free admission during the day and has hit capacity (both human resources and space). Still in the downtown core and encourages accessibility.

- Hip Hop artists in Swift Current: The importance of a web-based forum developed to connect Saskatchewan Hip Hop artists; expanded the community to create a critical mass without having to physically move from home community/supports.

- Globe Theatre School: Self-funded; reached out to kids and teens; put on workshops and actor training sessions which led to future actors, sustainability and new audience members. *Elephant Wake* (a play) was developed locally but now has generated interest from a national and international audience and will begin touring soon. It is a success because it has increased respect for Saskatchewan artists and plays both inside and outside of provincial borders.

- Organization of Saskatchewan Arts Councils (OSAC) celebrating 40 years: Creativity Temple at Connect Festival; very little paperwork required of members of our organization so as not to burden volunteers – just enough to ensure checks and balances regarding funding. For example, a newspaper article will suffice that the event happened; OSAC operates on an ongoing understanding of best practices by listening to members; and OSAC fall conference always includes a workshop regarding volunteers.

- A three day symposium, "The Ordinary Amazing: the Cultural Value of Modernist Architecture" brought attention to the future of Saskatchewan's modernist architecture heritage. It was co-organized by the Dunlop Art Gallery and the MacKenzie Art Gallery and involved art exhibitions, bus tours, keynote lectures and panel discussions.

- Société historique de la Saskatchewan: Celebrates 30 years of books, magazines, web sites due to synergy of the community.

- The Organization for Heritage Languages: Placed language teachers in 50 language classes; funded by Saskatchewan Lotteries.

- Saskatchewan Genealogical Society: Celebrating 40th Anniversary; largest genealogy lending library in Canada and known as the go-to group in regard to cemeteries. Over four million entries in their database; they work with Genealogical Society of Utah to digitize records.
- The inauguration in 2001 of CJTR, Regina Community Radio, which has effectively and successfully promoted the arts and music scene in Regina.

Rivers West District

- Allan Sapp Gallery: Municipally driven; national scope; national tour activities; named after the artist, who is still living; acknowledgement/recognition of the artist. All four Western Development Museum (WDM) branches hosted Allen Sapp's *"Through the Eyes of the Cree and Beyond"* traveling art exhibition; helped to increase visitors to WDMs; increased revenues; attracted new audiences; good media coverage; gave access to Mr. Sapp's art to people from across Saskatchewan.
- Aboriginal Awareness Week in North Battleford: Sixth year running; held during the week of National Aboriginal Day; something for everyone, every day.
- Sculpture Symposium: Every two years in mid-August; runs for a week and a half with a three week exhibition funded by SaskPower, the City of North Battleford and the Prairie Sculptors Association.
- St. Walberg Blueberry Festival: Held in August; a community dance and craft show; high business involvement.
- The school extra-curricular drama program has introduced the students and community members to live theatre. Former members of the school drama group have now started a community theatre group which presents an annual dinner theatre. All community members, young and old enjoy live theatre; the funds raised each year are turned back to the community to support arts culture and heritage.
- *Winning the Prairie Gamble* at the Western Development Museum in North Battleford. This exhibit is the best quality exhibit we have ever attempted and will greatly enhance the experience of our visitor when it is complete in September 2009.

Saskatoon District

- McNally Robinson Bookstore hosting quilt shows, readings, writers, etc.; this private sector business has expanded from Saskatoon to Regina, Winnipeg, Calgary and New York City. It highlights local books combined with a restaurant setting.
- Tugaske Regional Artists Association: A community of 110 population found 26 artists in a network (eclectic, multicultural).

- Quilting Guild: Done innovative things to attract non-traditional visitors to the quilt show; raffled off a Breast Cancer quilt; partnered with Grandmothers for Grandmothers who also raffled a special quilt. They showcase quilts at McNally's and libraries. Guild has strong organizational capacity. Website is successful for quilt group; newsletters and e-newsletters. First person brought design to group and newcomers have to learn as they go.

- Blackstrap Annual Art Show in Dundurn: A three-day show that includes writers, poets, film makers, visual artists and others. It started through discussions that were held in other arts, culture and heritage groups such as the museum, recreation board, arts groups and the glass studio; 500 people attended. Arts, culture and heritage participants benefited from validation of their work, exposure, making new business contacts; a grassroots undertaking, subsidized by the arts, culture and heritage participants.

- Medieval Ukrainian Gala - (A Good Party at the Museum). The Ukrainian Museum in Saskatoon is always competing for funds from existing programs, so they really benefit from funds raised on their own, with no strings attached. Celebrated part of Ukrainian history that is not well known. It drew participants of all ages, from youth to seniors; new visitors; new volunteers; spawned other related events; broke stereotypes; it was fun! People came in costume; brought people to the museum and countered the reputation museums have as dusty old places; and multi-disciplinary: included writers, fencers, story-tellers, dancers, cooks, etc. Drew great media coverage.

- Heritage Festival at the Western Development Museum (WDM): WDM provided space for free; free admission; attracted a large number of visitors. In previous years approximately 1,000 people attended the event, but this year there were 2,300; attracts new visitors to WDM, (many new immigrants have been attending). Engages community; Rendezvous Canada Tourism Conference held an opening event for this large tourism conference at Saskatoon WDM, on Boomtown Street; showcased Saskatchewan tourism, (all of Saskatchewan's tourism regions had booths), showcased musicians, heritage attractions, cowboys, galleries, etc.; exposed tour operators from all over the world to Saskatchewan arts, culture and heritage attractions; people who attended said it was the best rendezvous conference in ten years; successful in terms of the business attracted, it "knocked the doors wide open".

- La Troupe du Jour's new play, *Rear Vie*: One-man show, yet lots of resources required to make it excellent; two-year process of script, play, development, etc.; critically successful, invited to be in an international theatre festival; invited to the National Theatre in Ottawa; critical success has enhanced its abilities to have its own facility, which, in turn, helps to revitalize the neighbourhood. La Troupe du Jour provides subtitles at their French language play performances and now 40 per cent of their audiences are English, directly due to this. It is building a multi-use theatre facility.

- North Battleford town council partnered with Catholic Family Services; hired a choreographer and mounted *Swine Lake* to raise funds. Fifty per cent went to the opera house and 50 per cent to Catholic Family Services. Town Councillors performed *South by Southwest* – the world's largest music industry showcase.
- The construction and opening of the new arts facility, River Landing, housing the Persephone Theatre in Saskatoon: Persephone Youth Theatre Series, Children's Festival.

Southeast District

- Ananda Art House Concert Series in the town of Forget: Husband and wife team poured own savings into this project that draws people from Kipling, Kenosee Lake and Regina; popular place for touring artists to request to stop and play. Guitarist Ken Hamm, blues and roots musician, has moved to Forget from Vancouver Island; "We still have cows in town, artists like that!"; this little community of fewer than 50 swells to 750 during the summer festival, however; this is the last year for the festival as volunteers are burning out after five years; may try something else, like a summer school of the arts. "Ananda" means that joy without which the universe erupts; located in the old rectory; they've been there for eight years; run by volunteers; art house serves as a bed and breakfast, residence, artists' gathering place; activities include concerts, shows and a summer arts festival; expanded to Happy Nun Café; an active arts community has formed in Forget. Factors of success include hard work; money (they've invested about $600,000 of their own money); government not being involved; good planning; vision; used natural advantages such as available, suitable buildings.
- Moosomin Built Heritage – "A Success in the Making"; Walking Tour Project – leaflet guides people past various notable homes in Moosomin, many of which were built in the 1800s and early 1900s. Leaflet contains expert information about architecture and history; high level of participation, even out-of country visitors have taken the tour; includes photos of former buildings; series of projects to encourage pride in the 19th century buildings that Moosomin boasts. Factors of success - recognizing the resource and related possibilities; passionate people; collaborating with various groups, experts, artists; taking advantage of serendipitous events that allow almost "accidental success."
- Signal Hill Arts Program (at the Signal Hill Centre, the former Weyburn General Hospital): Summer program for kids, allows kids to keep active in the summer; pre-school program, six to ten, nine to 14-year-old programs, as well as for seniors; program relies on grants.
- Tommy Douglas House, Weyburn: Three Major Productions in five months: *Treasure Island* - diverse groups involved in summer production of Treasure Island; enthusiastic, excited, pleased with success, had fun; *Hanna's Suitcase* - part of school curriculum; artistically successful; financially successful; *Little Drummer Boy* - Christmas production. Factors of success - exciting the people; make it fun; build on previous success; strong networks.

- Weyburn Arts Council: First in the province, about to celebrate 45th anniversary in early September; still struggles with funding, getting youth to get engaged; the arts education program offered by Weyburn Arts Council hosts 400 to 500 children in a two-week period each summer.

- Weyburn High School Music Program - Over half the high school students involved in one or another part of the music program; 85 boys in the choir (this is a big indicator of success!); they put on a major musical every year, with sell-out crowds (500 people attend!); real self-development aspect to being involved (choir is open to everyone who wants to sing, it's not exclusive). Factors of success - "Success is a process, not a destination"; key individual – the music teacher – she's enthusiastic, dedicated, passionate; music is accessible to all; interest nurtured at a young age, kids coming up from elementary school; acknowledgement of the role of music in people's lives.

Southwest District

- Lyric Theatre in Swift Current: The group raised funds to purchase the building and now it is the home of performing arts in Swift Current. It is not about audience but rather about performing through open stage events where semi-professionals can perform before a live audience. The building has received heritage designation. Having a facility is key - the historic Lyric Theatre building is a fixture in the community and has provided identity and a focal point for our group.

- Swift Current Arts Council: Celebrating its 40th anniversary and has hosted over 300 concerts with performers from around the world. Of the $150,000 budget, 95 per cent is raised locally through corporate fundraising, ticket sales and memberships. The key to its success is offering tasteful, top quality performances.

- *Where Heaven Meets Earth* (a multidisciplinary cultural event in Val Marie): This Grasslands National Park event included contemporary music and dance workshops in Val Marie and Shaunavon, kite making in schools, the creation of banners by 12 visual artists, etc. It was closely tied into the local environment, so much so that "the landscape inspired the dancers". This project was fuelled by one person's vision, Bill Coleman and drew funding support from the Canada Council for the Arts, the Saskatchewan Arts Board and Common Weal in a co-ordinating role. Although *Where Heaven Meets Earth* took place in 2004, people are still talking about it as if it was yesterday. "So many people were involved the community itself became a stage." Vacant lots became animated overnight and community groups came together, in some cases, for the first time. Outsiders brought in valuable vision, re-invigorated a dying community, giving it a cultural cache that exists to this day and, in fact, has attracted four new families to the community, all with an arts background.

- Main Street Herbert: A local beautification project documented by a National Film Board crew; people came together and painted vacant buildings.

- During the 2007-08 season the Moose Jaw Cultural Centre was able to create and present five new, very different programs through a Cultural Capitals Grant. All programs received tremendous response from the audience and will leave a lasting positive impression on all.

- Southern Saskatchewan Summer Solstice Festival: We are celebrating our ninth year! We also have 16 nationalities that live in our community. We are extremely proud of our culture and heritage.

Agencies, Boards and Commissions

- Saskatchewan Communications Network as an enabler, pathway for creators to showcase/highlight what they do and their success stories. The organization enables many of the "Directions" in this document. *Edifice and I* is a television program that showcases Saskatchewan-built heritage. The initiative built community pride because it reached outside the community and built a sense of a "bigger" community; SCN.

  Artist-in-the-Workplace: Mirrors the Artist-in-Residence concept; Landscape as Muse documentary series has taken Saskatchewan to the national and international marketplace; and SCN's Fifteen *Minutes of Fame – Citizen Journalism:* People apply to speak about whatever they wish; won the Mayor's Award in Arts and Innovation.

- Saskatchewan Arts Board: Clearing the Path: an Exhibition of Traditional Indigenous Art started small and has grown – non-traditional. First exhibited in 2005 at First Nations University of Canada as part of Saskatchewan's Centennial, it now includes almost three dozen pieces (bone and antler tools, cradleboards, a beaded dance cape, a moose hide jacket), most by artists not well-known in the mainstream and a handmade violin by Métis fiddle sensation John Arcand. Show at Buffalo Days 2009 and the 2009 Cultural Olympiad in Vancouver.

- The Diocese of Qu'Appelle buildings are an example of adaptive reuse with government providing critical oversight of the project.

- WDM *Winning the Prairie Gamble: The Saskatchewan Story* is the theme for innovative WDM exhibits celebrating the Saskatchewan stories. Launched in 2005 for Saskatchewan's Centennial; interactive exhibits at WDM branches in Moose Jaw, North Battleford, Saskatoon and Yorkton showcase a century of change in Saskatchewan; provincial dollars and support.

First Nations and Métis

Success stories were collected by Mr. Damon Badger Heit, Coordinator of First Nations and Métis Initiatives at SaskCulture Inc.

Following are examples of projects that have been funded through the Aboriginal Arts and Culture Leadership grant program. As a requirement, all programs have been developed and implemented through community, organization and cultural leader collaboration.

- **Gordons First Nations** (currently underway): Fall and winter evening youth program using multiple leaders three days a week to work with youth in beadwork/regalia and powwow dance workshops to prepare youth for the Gordon's First Nations Powwow through the direction of Pat Pratt. Pat was at the second Dialogue in Saskatoon.

- **Carry the Kettle First Nations** (currently underway): Community initiative to organize meetings and gatherings intended to create opportunities for Elders and youth to work together to accumulate and share traditional and cultural knowledge of the Nakoda Oyate and to maintain and preserve the culture and reclaim traditional values and support systems that will assist our people in deadline with contemporary issues. Tim Eashappie is the leader.

- **Town of Arcola** (currently underway): Arcola School partnering with Pheasant Rump First Nation in program to increase knowledge of Nakota Band history, culture and language with Elder Armand McArthur. Essentially Elder-in-Residence funding through both SaskCulture and the Arcola School Board.

- **Friends of Batoche** (complete): Throughout the 2008 season, the grant supported Maria Campbell to provide Métis specific arts and cultural leadership for traditional seasonal demonstrations, activities and sharing of traditional language whenever feasible and appropriate. The activities supported traditional Métis cultural celebrations such as St. Joseph Day through a proposed "St. Joseph Day Traditional Picnic", promoted family through the "Mooshum and Kookum Family Gathering Day" and traditional and contemporary Métis dance during the well-established "Back to Batoche Days". Other activities were held during the full month of July, as well as other events, throughout the summer.

- **Saskatchewan Writers Guild**: Northern play Writer-in-Residence (complete): The communities served by this residency included audiences of all ages of First Nations, Métis and other interested cultures with a focus on young people working with elders. Thirteen northern communities hosted playwright, director and actor Mark Dieter to engage with youth in the schools in story telling/playwriting workshops.

- **Sturgeon Lake First Nation** (complete/ongoing): The Sturgeon Lake First Nations Elder Advisory Council and Cultural Mentor, Willie Ermine, co-hosted three community-based cultural events. Activities included language, ceremony and protocol learning in a community cultural camp setting. These invitational cultural-themed events all take place on Sturgeon Lake Firs Nations and are described as follows:

    1. Spring Renewal Cultural Event - 30th Anniversary Cultural Camp: May 16th-19th 2008

    2. Summer Cultural Family Event: Summer 2008

    3. Amisk - Two week Day Youth Camp: Summer 2008

Endnotes

[1]Regina abc

[2]Regina abc

[3]Prince Albert

[4]Regina

[5]Regina, Saskatoon, Stoughton, First Nations and Métis

[6]Regina, Saskatoon

[7]Regina

[8]Saskatoon, Regina

[9]Regina , Prince Albert, La Ronge, Stoughton, Humboldt, Swift Current, First Nations and Métis

[10]First Nations and Métis

[11]Online

[12]Regina abc, Regina, First Nations and Métis

[13]First Nations and Métis

[14]First Nations and Métis

[15]Saskatoon, Regina

[16]Regina abc, First Nations and Métis

[17]La Ronge, Regina abc, Regina

[18]La Ronge, Saskatoon, Prince Albert, Regina, First Nations and Métis

[19]Saskatoon

[20]Yorkton

[21]Yorkton

[22]Yorkton

[23]Regina abc, Stoughton

[24]Saskatoon

[25]Regina, Saskatoon, Humboldt, Prince Albert, La Ronge

[26]Online

[27]Online

[28]Online

[29]La Ronge

[30]Yorkton

[31]Stoughton, Saskatoon, Yorkton, Regina, La Ronge

[32]Swift Current, Saskatoon, La Ronge, Yorkton

[33]Humboldt

[34]Humboldt

[35]Stoughton, Prince Albert, La Ronge

[36]Online

[37]Swift Current

[38]Regina

[39]Online

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[41]Swift Current, Humboldt

[42]Saskatoon

[43]Swift Current

[44]Regina abc

[45]Swift Current, Yorkton, Regina abc

[46]Regina #1

[47]Stoughton

[48]Yorkton, Swift Current, Saskatoon

[49]Outcome statement from Vision, Principles and Strategic Directions document

[50]Prince Albert, Regina

[51]Humboldt

[52]Yorkton, Regina , Yorkton

[53]Regina

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[57]Regina

[58]Stoughton

[59]Regina

[60]Humboldt

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[62]Online

[63]Regina abc

[64]Saskatoon, Yorkton, Regina, First nations and Métis

[65]Online

[66]Prince Albert

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[68]La Ronge

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[73]Humboldt

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[150]Regina

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[156]Humboldt, Prince Albert

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[159]Regina session #2

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[166]Swift Current

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[171]Regina

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[173]Regina

[174]First Nations and Métis

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[186]Regina

[187]Regina

[188]Swift Current

[189]La Ronge

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[191]First Nations and Métis

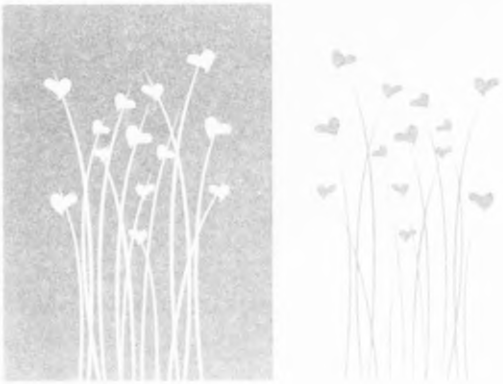
[192]First Nations and Métis

[193]First Nations and Métis

[194]Humboldt, Yorkton, Regina, Saskatoon, Swift Current

Reflections on Cultural Policy

A Summary of Survey Results



January 2009

Saskatchewan
Ministry of
Tourism, Parks,
Culture and Sport

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LETTER OF TRANSMITTAL

As Minister of Tourism, Parks, Culture and Sport, I have had the privilege of speaking with many people from the cultural sector. Through them, I have discovered a sector full of energy, creativity and innovation. These are the qualities required for building a strong and vibrant sector. They are needed to sustain our economic momentum, improve our quality of life and build pride in our great province. These are the qualities that must embody our plan as we move forward together.

Policy formation and action plan development are the first priorities for building the sector. This is why I have committed to bringing forward a Sector Development Plan that is predictable, meaningful and transparent – a Plan that provides both a broad policy framework to guide our actions and an action plan that includes concrete methods for bringing our strategy to life. I understand that developing a successful strategy requires a great deal of thoughtful and careful consideration, which is why I have committed to extensive consultations.

What you will find within this document is a summary of the first phase of consultations with the art, culture and heritage sector. This feedback has helped my ministry:

- Identify priorities for further research;
- Craft the draft policy;
- Develop the Arts, Culture and Heritage Research and Development Strategy; and
- Identify the need for more consultations and initial action plan items.

Thank you to all who contributed their ideas, thoughts and aspirations.

Sincerely,

Christine Tell
Minister of Tourism, Parks, Culture and Sport

INTRODUCTION

On August 6, 2008, Honourable Christine Tell, Minister of Tourism, Parks, Culture and Sport, released a document entitled *Reflections – A Summary of 30 Years of Cultural Policy Discussions in Saskatchewan.* The purpose of *Reflections* was to summarize, into a single document, more than three decades of reviews, surveys, needs assessments and advice provided to government. It served as a common reference point for the development of a plan to support a vibrant and growing arts, culture and heritage sector.

A companion survey entitled *Reflections on Cultural Policy Online Survey* (the Survey), accompanied the document. The aim of the Survey was to elicit feedback from individuals and organizations within the arts, culture and heritage sector about *Reflections*, to inform priorities, to identify gaps, to explore concepts in greater depth and to build the foundation for a provincial cultural policy and action plan.

This report presents the results from that Survey.

The Survey was organized into three sections. Part I asked respondents to comment on five key themes found within *Reflections*:

1. Culture – Why Does It Matter? – highlights the varied perspectives relating to the value of culture, including the social, economic, environmental and individual benefits and community sustainability.

2. Issues of Inclusion and Diversity – this discusses cultural vitality and acknowledges that people from a variety of cultures comprise our province including First Nations, Métis, and immigrants. It acknowledges the importance of multiculturalism, diversity and inclusion, and suggests more work needs to be done to address racism, equity and cultural retention.

3. Stability, Sustainability and Advancing the Sector – discusses sector sustainability, including the ingredients needed to grow and develop the sector. It suggests the sector functions with limited resources, uncertainty and the absence of a framework to guide activity. Frequent analysis designed to resolve specific problems has discouraged horizontal thinking and collaborative planning.

4. Fragmentation Within and Across the Cultural Sector – fragmentation is a key challenge within the arts, culture and heritage sector. Fragmentation is understood as gaps in strategic thinking about sector development (which have limited sector growth and career development) and gaps in relationships and connections to organizations, individuals and enterprises in other sectors.

5. Considerations of What a Cultural Policy Should Address – many reports contain specific suggestions as to what a cultural policy's purpose, goals, principles and objectives could be, some of which are universal in nature and remain relevant today.

Part II of the Survey invited respondents to disclose their views on:

- Statements about the cultural sector;
- Outcomes of the overall cultural sector and their current level of achievement;
- Outcomes for sector organizations and their current level of achievement;
- The role of government within the sector;
- Funding systems; and
- Additional ideas for a provincial cultural policy.

Part III of the Survey requested details relating to the profile of respondents including age, gender, income and size of their community in Saskatchewan. It also asked for areas, roles and years of involvement within the sector.

METHODOLOGY

Survey Design and Purpose

Accompanying *Reflections: A Summary of 30 Years of Cultural Policy Discussions in Saskatchewan* was the online survey designed and administered by the Ministry of Tourism, Parks, Culture and Sport. It was informed by a comprehensive literature review and input received from sources both inside and outside of government such as the Saskatchewan Arts Board and SaskCulture Inc.

The target population of the Survey was individuals and organizations within the arts, culture and heritage sector but was also open to the general public. The feedback from the Survey has informed priorities, identified gaps, explored concepts in greater depth and has built a strong foundation for a provincial cultural policy and action plan.

A total of 646 individuals completed the Survey. All identifiers were removed to protect the privacy of the Survey respondents. This report is based on a summary of responses.

Survey Distribution

The Survey was launched on the ministry's website on August 6, 2008 and remained open until September 30, 2008. Respondents were recruited in two ways:

1. *Reflections on the Ministry Website*

Postcards describing the Survey, and listing the website location, were distributed at the public release of *Reflections* on August 6, 2008. Postcards were also mailed to organizations engaged in the cultural sector and individuals who had previously shown an interest in the formation of a cultural policy for Saskatchewan. The Ministry website provided the following description of *Reflections*:

> ***Reflections: A Summary of 30 Years of Cultural Policy Discussions in Saskatchewan*** highlights the many reasons why culture matters in Saskatchewan and details the various challenges and opportunities that face the arts, culture and heritage sector. It also discusses what a cultural policy could contain and the role of the provincial government in the sector. Numerous reviews, needs

assessments, and policy research initiatives were reviewed in the development of *Reflections.*

The website also provided links to several historic documents used in the development of *Reflections,* and invited participants to complete the following two activities:

STEP 1:
Before providing your feedback, please read *Reflections.* Click on the following link to open and/or print the document: ***Reflections: A Summary of 30 Years of Cultural Policy Discussions in Saskatchewan***

STEP 2:
Once you have read *Reflections*, please click on the following link to provide your input: **Provide Your Feedback on *Reflections***

A total of 346 individuals completed the Survey directly from the website.

2. Direct E-Mail Invitations

Direct e-mail invitations were sent out by the Evaluation Unit of the ministry in the hours and days following the announcement by Minister Tell on August 6, 2008. Five groups received direct e-mail invitations to participate in the Survey, including:

a. Saskatchewan Arts Board – 1,485 associates;
b. Saskatchewan Communications Network – 344 associates;
c. SaskCulture Inc. – 355 members;
d. Saskatchewan Heritage Foundation – 136 associates; and
e. Saskatchewan Ministry of Tourism, Parks, Culture and Sport mailing list – 789 individuals.

A maximum of two follow-up reminders were issued by e-mail, and all invitations and reminders were embedded with a link to the Survey. A total of 300 surveys were completed through the direct e-mail approach, with an overall response rate of 9.6 per cent. The e-mail invitations also provided a link to the *Reflections* survey website. Therefore, some individuals may have opted to complete the Survey using the website rather than using the link in the e-mail invitation likely causing an underestimate of the response rate.

KEY HIGHLIGHTS

In total, 646 individuals completed the Survey. There was a great deal of diversity among the respondents gender, age, income, role and area of involvement within the arts, culture and heritage sector. The majority of respondents validated the five themes identified in *Reflections*. Approximately 88 per cent of respondents concurred with the necessity of a provincial cultural policy. Overall, respondents expressed a deep commitment to the sector and, while they valued the opportunity to participate in the formation of a sector development plan, they also expressed a strong desire for action.

Those who provided written comments added greater texture to *Reflections* and their views contributed valuable input into what was identified as missing. The comments and suggestions, when combined with *Reflections*, establish a shared foundation from which to formulate policy and create an action plan.

Respondents thought cultural policy must inform and be incorporated into all aspects of contemporary society and public policy. For example, it was suggested that culture is an essential planning tool for sustainable communities (96 per cent agreed) while 98 per cent agreed that cultural assets create a strong sense of place and define the character of the people of Saskatchewan.

Respondents also reflected on the constitutional status and unique cultural identity of First Nations and Métis peoples. There was a sense of urgency to consult with First Nations and Métis people and organizations to inform the content of a provincial cultural policy. A contemporary understanding of inclusion and diversity, focusing on anti-racism, was suggested by some respondents, while some found the term "multiculturalism" problematic and expressed a desire to see a more contemporary view of inclusion and diversity.

Survey respondents indicated that culture is only sustainable if the public values it. To value culture, the public must be aware of it, understand it and appreciate it. Moreover, every individual in the province must have access to a variety of cultural activities and experiences; culture can be neither the privilege nor the responsibility of the few.

Thus, the engagement of youth and children in cultural experiences was seen as paramount to the future of the cultural sector and the success of a cultural policy (98 per cent agreed). The role of the education system was, by far, one of the

strongest themes emerging from the Survey. Education, including cultural education, public education, post-secondary training and arts education, was identified as one of the keys to the sustainability of the sector.

It was also suggested that effective stewardship of Saskatchewan's arts, culture and heritage resources is fundamental to the success of a cultural policy (98 per cent agreed), while organizational capacity, including financial, human resource and structural pressures, was identified as a key challenge facing the sector. At the same time, 96 per cent of respondents noted the importance of supporting the needs of individuals involved as creators or stewards of cultural products and services.

Respondents indicated that existing funding initiatives are least successful in:[1]

- Supporting expansion to national and international markets for Saskatchewan cultural products (7 per cent);
- Aligning provincial funding criteria with other funding sources (e.g. private, municipal, federal; 11 per cent); and
- Funding initiatives that increase the ability to develop partnerships with businesses (12 per cent).

Concern was also expressed that commercial initiatives should not overtake the province's cultural identity. Respondents indicated that, while culture is a driving factor in creating vibrant communities and strong economies, these outcomes are a byproduct and that culture exists because of the human need to express ourselves.

Respondents indicated that integrating culture into all aspects of society would help ensure sustainability in the sector and suggested that government ought to have a very direct role in the promotion, funding and advocacy of culture but not a programming function. They further suggested that government has an important role to play in the stability, sustainability and advancement of the sector. The challenge, as noted by one respondent, will be to "minimize fragmentation in policy, infrastructure, institutions, and funding systems without compromising the diversity and autonomy of cultural practitioners and organizations".

Finally, 93 per cent of respondents agreed that funding must be adjudicated through an arms-length, peer-reviewed system, while 41 per cent felt existing initiatives adequately deliver funding through such mechanisms.

[1] It is important to note that the responses received do not represent an evaluation but, rather, reflect respondents' perceptions. In addition, no judgments are being made regarding the cause of achievement levels.

SURVEY RESULTS

This section provides the results based on the responses of the 646 individuals who completed the Survey. Given the number of respondents, and the cross section of discipline and type of involvement in the sector, the Survey results are a general representation of the views and perceptions of the arts, culture and heritage sector.

The responses received do not represent an evaluation of the sector or the material discussed. Rather, they reflect the respondent's perceptions. In addition, no judgments were made regarding the cause of achievement levels.

The Survey results are broken down into three sub-sections:

1. Profile of Respondents.
2. Respondent Feedback on Content in *Reflections.*
3. Input on Cultural Policy Formation.

1. Profile of Respondents

There were nine questions in Part III of the Survey, all relating to the profile of the Survey respondents and their role in the sector.

1.1 Demographics of Respondents

Of the 646 respondents, 54 per cent indicated they were female; half indicated they were at least 51 years of age. A small portion (7 per cent) indicated they were an Aboriginal person (First Nations, Métis or Inuit).

Almost half of the respondents (46 per cent) reported they had a personal income in 2007 greater than $50,000. In addition, the majority (68 per cent) indicated they lived in an urban centre with a population of 50,000 people or more. Finally, 50 per cent indicated they had lived in Saskatchewan for 36 or more years.

1.2 Involvement in the Sector

Respondents were asked to indicate their role in the cultural sector as well as the nature of their involvement. They were given the option of choosing all forms of involvement, current and past, related to seven cultural sector disciplines; they were also given the option of identifying multiple roles they may occupy within the sector.

Involvement by Role in Cultural Sector

Table 1 identifies the roles in the cultural sector of the Survey respondents. The top three roles identified were participant, volunteer, and creator.

Table 1: Type of Involvement by Role in Cultural Sector

Participant (e.g. consumer, patron, donor)	80%
Volunteer	62%
Creator (e.g. artist)	56%
Board Member (e.g. committee member)	51%
Paid Administrator (e.g. manager, agent, promoter, administration)	33%
Steward (e.g. historic interpreter, archaeologist)	22%

Involvement in Cultural Sector by Discipline and Role

Table 2 describes involvement by discipline with the top three areas respondents being the performing arts, visual arts and heritage. It separates "participant" level of engagement within the sector from "volunteer," "creator," "steward," "board member" and "paid administrator", demonstrating whether participants were passively or directly engaged in the sector. Accordingly, 90 percent were involved beyond the participant level in one or more of the seven cultural sector disciplines.

Table 2: Involvement in Cultural Sector by Discipline and Role[2]

	Participant Involvement	Volunteer, Creator, Steward, Board Member, Paid Administrator[3]
ALL seven sector areas	80%	90%
Performing arts--theatre, opera, music, dance, mime, circus, and variety entertainment	59% (1)[4]	54% (1)
Visual arts, craft or design	48% (4)	48% (2)
Heritage (cultural and natural)	49% (3)	46% (3)
Electronic, recording, and media arts, (film, music, video, television, radio, and new media)	47% (5)	38% (4)
Multicultural, intercultural, and ethno-cultural	43% (6)	35% (5)
Literary arts	50% (2)	34% (6)
Other (please specify in the comment box below)	4% (7)	8% (7)

Years Involved in the Cultural Sector

Half of the respondents indicated they had been involved in the Saskatchewan cultural sector for at least 20 years and had been involved in the cultural sector outside the province for at least eight years.

[2] Values in the table do not sum to 100 per cent, as respondents could respond in multiple categories.
[3] In one or more area.
[4] Brackets indicate the rank of the type of involvement in each category.

Proportion of 2007 Annual Income Earned in the Cultural Sector

Sixty-eight per cent of respondents reported earning at least a portion of their 2007 income from the cultural sector and 46 per cent reported at least half of their 2007 income was earned from work in the cultural sector. Table 3 lists respondent's share of income generated from their work in the cultural sector.

Table 3: Income Level[5]

Income Level	Percentage
0%	32%
1% to 9%	14%
10% to 24%	7%
25% to 49%	6%
50% to 74%	4%
75% to 99%	11%
100%	25%

2. Respondent Feedback on Content in *Reflections*

In the Survey, a series of questions asked for feedback on *Reflections.* One question called for input on the definition of "culture," while the remaining questions focused on the five themes documented in *Reflections.* The intent was to obtain feedback on *Reflections*, inform priorities, identify gaps and build the foundation for a provincial cultural policy and action plan.

The results are a synthesized snapshot of feedback received and are intended to further flesh out, rather than replace, the content in *Reflections.* The summary below provides an overview of comments received, rather than a consensus and the comments do not represent an evaluation of the sector or the material discussed but rather the perceptions of the Survey respondents.

[5] Percentage will not sum to 100 per cent, due to rounding error.

A qualitative analysis of the open-ended comments was conducted by Heather Ritenburg, University of Regina PhD candidate, on behalf of the ministry. The analysis represents a theme-based summary of feedback from those who responded "somewhat" or "no" to the question (i.e. those who did not agree a theme captured the elements). Individuals who responded "yes" (i.e. those who agreed the theme captured the elements) were not given the option of providing feedback.

2.1 Definition of "Culture"

Table 4 indicates the majority of respondents agreed, or strongly agreed, that culture can be defined according to the following dimensions:

Table 4: Definition of Culture

	Agree or Strongly Agree
The Arts, including: media, visual, craft, design, literary, and performing arts	93%
Heritage Tangible, including: historic buildings, archaeological, palaeontological, documentary heritage and sacred areas **Heritage Intangible,** including: values, language and customs	90%
Multiculturalism, including: cultural retention, human rights, diversity and inclusion	79%
Creative Industries, including: creation, production and distribution cultural goods and services	79%
Natural Heritage, including: public and private parks, culture, recreation areas, landscapes, etc.	72%

2.2 Culture – Why Does It Matter?

The first theme in *Reflections* highlighted the varied perspectives relating to the value of culture, including the social, economic, environmental and individual benefits, and community sustainability.[6]

A large portion of the 646 respondents (71 per cent) indicated that *Reflections* adequately captured the elements related to why culture matters. A further 25 per cent felt *Reflections* "somewhat" captured the intent, while only 2 per cent felt it did not adequately capture the elements. The remaining 2 per cent responded "I don't know." Those who answered "somewhat" or "no" were offered the

[6] Prepared for the Ministry of Tourism, Parks Culture and Sport by Heather Ritenburg, 2008, *Reflections: A Summary of 30 Years of Cultural Policy Discussions in Saskatchewan*, pp. 1-4

opportunity to comment on their response and provide suggestions. Below is a brief summary of the feedback shared by those respondents.

Respondents Feedback: Culture – Why Does It Matter?

Reflections provided a summary of ideas and policy discussions captured by a variety of sources over a period of 30 years. However, many respondents remarked about the difficulty in answering this question, as so many reasons were given as to why culture matters. They indicated the topic was too broad in scope and cautioned the ministry about casting too wide a net. Furthermore, respondents noted that topic elements were incompatible, ambiguous, vague and lacked cohesion or depth.

Concerns were also expressed that, while important to the economy, this section seemed too economic and too instrumental. Others described this section as being too sociological, while another group felt more focus ought to be placed on the intrinsic or intangible values, noting, "[culture] is something within us," and "[culture] causes us to think." Furthermore, some indicated that involvement can create critical thinkers and involvement can serve to critique society.

Other reasons given by respondents as to why culture matters include:

- Defines the people of Saskatchewan;
- Provides purpose;
- Grounds and unifies us;
- Gives meaning and direction to life;
- Provides spiritual value; and,
- Embodies human activities and values

Overall, respondents described culture as being "identity-forming" for the individual and the broader community, providing a "sense of belonging" that is "important to the vibrancy of the province."

Several respondents suggested that culture encompasses and embodies a worldview and "speaks to a way of thinking about, viewing, and interpreting the world." Others offered comments inferring culture is community self-knowledge, a reflection of our day-to-day lives, and that culture is our legacy - something we inherit and later pass along to future generations. Still more comments regarded culture as being the thumbprint of each generation - a touchstone, if you will, but "not something that can be boxed up and then state that we are participating in something cultural." Furthermore, respondents described culture as being more than the sum of its parts; culture is a part of, rather than apart from, the lives of people. Culture just *is*.

A number of respondents indicated more emphasis should be placed on creativity and creative activities, including the work of individual artists. Similarly, it may be noted that a number of respondents placed great emphasis on the amateur sphere, while others called for an emphasis on "art for arts sake."

More than a few expressed support for one quotation in *Reflections.* Saskatchewan artist, Brenda Baker, spoke to her concerns over the artist as social worker, which prompted the following comment from one respondent:

> The value [of an artist's ability to focus on his/her own new work] is the advancement of culture – not just an increase in its importance economically or an increase in the amount of production . . . When artists are making work for a specific educational or social end-goal, they are not experimenting and progressing.

Another indicated:

> I believe it is important and valuable to recognize the many positive outcomes that cultural activities have, both from societal and economic standpoints, but that cultural policy must not focus on these outcomes, but rather should be designed to encourage the facilitation of all cultural practices, not only those which may appear to result in the greatest *benefits.*

Yet another suggested that culture "needs to include risk-taking for the development of ideas, art forms, technologies, etc., that will carry us into the future." Others suggested expanding the note at the end of the theme: "At times, cultural expressions are meant to challenge existing values rather than to uphold or display them for celebration."

It was pointed out that the documents referenced on this theme, and throughout *Reflections*, represent dominant social and cultural groups. For example, this theme was seen to disregard "[A]boriginal contributions – past and present."

Some commented on the diminished voice of the professional artist and the heritage sector in this theme. In the words of one respondent:

> People throughout Saskatchewan know why culture matters . . . [We know] through our individual participation, through volunteerism and through our sense of community, who we are and where we come from.

In short, the consistent opinion pointed to the necessity of the first theme as being an assertive statement, rather than a question, and the theme be renamed to "Culture – It Matters".

2.3 Issues of Inclusion and Diversity

The second theme addressed in *Reflections* discussed cultural vitality and acknowledged that a variety of cultures contribute to Saskatchewan's diversity, including First Nations, Métis, immigrants and new residents.[7] It acknowledged the importance of multiculturalism, diversity and inclusion and suggested more work is needed to address racism, equity and cultural retention.

After reading *Reflections*, two-thirds of the 646 respondents (67 per cent) agreed with the discussion on inclusion and diversity. A further 26 per cent felt *Reflections* "somewhat" captured the elements while five per cent felt *Reflections* "did not adequately" capture the elements of inclusion and diversity. Two per cent responded, "I don't know." Those who indicated "somewhat" or "no" were invited to share their thoughts on what should be added or removed from the elements of inclusion and diversity. A brief summary of the feedback shared by those respondents is provided below.

Respondent Feedback: Issues of Inclusion and Diversity

Comments on the Survey indicated a strong desire for discussion around current, rather than historic, views of inclusion and diversity. While the intention of *Reflections* was to summarize reports created by government as well as advice received from various stakeholders over the past 30 years, many who contributed comments expressed an urgency to engage in further discussions to inform the ministry of the changed state of this theme.

Reflections noted how culture assists in the development of a sense of identity and self for individuals and communities. Comments leaned towards the view that inclusion and diversity must be "broadened from race and cultural heritage," and "thought should be given [to] other cultural divisions" such as "gender," "sexual orientation," "physical ability," "class," "north/south," "rural/urban," "language," "social or political differences," "age" and "religion." Many called for government to recognize diversity within these categories, such as among youth, First Nations, sexual orientation and artists.

[7] *Reflections*, pp. 4-5

In the words of one respondent,

> This section was very disappointing. It reflects the same tired and outdated cultural model that Saskatchewan has been trying to shed for years. "Inclusion" must mean including more than token groups such as Aboriginals and Francophones; it must mean including unique individuals who are not easily categorized . . . Such people cannot be typed by any group to which they belong . . . "Diversity" must mean recognizing not only that there are many different groups in our culture, but that there are many different groups in each group – and many different individuals in each of those subgroups.

Some respondents called for "a clearer view of what multiculturalism is, as compared to inter-culturalism and ethno-culturalism," while another suggested, "a clear distinction is needed for First Nations and Métis from multiculturalism" given that First Nations and Métis people are recognized by the Canadian Constitution as "a recognized people with unique cultural identities." Any references to First Nations and Métis, it was further noted, should include acknowledgement of traditional *and* contemporary expressions of culture. Several respondents noted Métis people were rarely mentioned in the second theme. For example:

> This important theme could be expanded to mention Métis more. The preamble uses both First Nations and Métis, but quotations speak primarily of First Nations. In addition, inherent rights as First Peoples should be included. I am not sure how many people realize that First Peoples (First Nations, Métis, Inuit) are unique from Canadians of other [cultural] heritage because they have no country of origin except Canada from which to regain their culture.

and

> If you start reading this document from the very beginning you will notice that there are a number of places where First Nations are cited as examples without any reference to the Métis (Theme 2, Executive Summary). This subtle exclusion has the effect of privileging one Aboriginal group over another.

Concern was expressed regarding the importance of language:

> "Heritage languages" are cited twice but no specific mention is made of First Nations languages. Yet, if a "heritage language" like German or Ukrainian ceases to be spoken in Saskatchewan, it will still remain a vibrant language elsewhere. If a First Nations language like Nakota or Saulteaux ceases to be spoken here – it ceases to exist anywhere.

> First Nations languages must be regarded and protected as particularly important to Saskatchewan cultural diversity.

There was also concern over the use of the term "multiculturalism":

> The term multiculturalism is problematic. I encourage the ministry to either a) further define or b) replace the use of this term. References to an anti-racist and anti-oppressive agenda are more appropriate . . . Culture should recognize diversity without homogenizing groups into a "multicultural diaspora" where we feel good about our (white settler) benevolence but don't actually change racial biases and prejudices prevalent in daily Saskatchewan life.

Emphasis was placed on cultural policy recognizing that multiculturalism must move beyond celebrations. It was also suggested the theme "does not sufficiently address racism", and that not only must Saskatchewan "engender tolerance and understanding" but, rather, needs to move "from understanding to acceptance." "Inclusion and diversity go beyond multiculturalism."

A very small proportion of respondents expressed dissatisfaction with the theme. A sampling of the comments received is listed below:

- I have doubts about including this theme;
- Why specifically isolate First Nations and Métis?
- I disapprove of multiculturalism;
- Diversity should not supersede the cultural values and interests of Canadians as a whole;
- There should be more emphasis on all people being alike rather than on our differences by heritage; and
- Promoting this theme just promotes diversity and exclusion.

On the other hand, the call to develop a contemporary understanding of inclusion and diversity for the purposes of a provincial cultural policy was strong. One respondent noted:

> We need to include many cultures for many viewpoints. The arts are very much about seeing the world from different viewpoints. To stimulate new thoughts and ideas. It's not really just about being fair to everyone. It's important to value diverse ways of thinking and creating. I'm not sure I was really getting that from the reading.

One respondent referenced the United Nations Educational, Scientific and Cultural Organization (UNESCO) Universal Declaration on Cultural Diversity,[8] and suggested Saskatchewan uphold the convention's principles and objectives.

2.4 Stability, Sustainability and Advancing the Sector

The third theme in *Reflections* discussed sustainability, including which ingredients are needed to grow and develop the cultural sector.[9] It suggested the sector functions with limited resources, uncertainty and the absence of a provincial framework to guide its activity and how frequent analysis, aimed to resolve specific problems, has discouraged collaborative thinking and planning.

Nearly 60 percent of the 646 participants who responded to this theme indicated the elements related to stability, sustainability and advancing the sector were adequately captured while 31 per cent answered "somewhat." Six per cent indicated the theme did not adequately capture the elements, and 5 per cent said, "I don't know." Those who answered "somewhat" or "no" were invited to share ideas and/or suggestions on what should be changed about this topic. A brief summary of the feedback shared by those respondents is provided below.

Respondent Feedback: Stability, Sustainability and Advancing the Sector

Once again, a number of Survey participants offered comments based on current conditions, suggesting either their misunderstanding of the historic nature of the document or their strong desire to move discussions to the present context in the formation of a policy framework. It appears that many respondents were familiar with the history of issues central to this theme.

One person provided the following comment:

> This area discussed all the issues that have been raised numerous times. This has always been a huge concern for the sector and in spite of many studies nothing has advanced. What needs to be added is a cultural policy at the end of this exercise.

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[8] The UNESCO Universal Declaration on Cultural Diversity was adopted unanimously by the General Conference at its 31st session on November 2, 2001. The Declaration seeks to ensure respect for cultural identities with the participation of all peoples in a democratic framework and to contribute to the emergence of a favourable climate for the creativity of all, thereby making culture a factor of development. Retrieved September 12, 2008, from http://portal.unesco.org/culture/en/ev.php-URL_ID=13066&URL_DO=DO_TOPIC&URL_SECTION=201.html The document can be found at http://unesdoc.unesco.org/images/0012/001271/127160m.pdf

[9] *Reflections*, pp. 5-7.

One of the strongest themes regarded resources generally and funding specifically. Resources were understood to include "creative," "financial," "infrastructure," human" and "capital"; they were seen to come from a variety of sources including "corporate patronage," "private patronage," "business and corporate communities," "three levels of government," "the cultural sector," "artists," "volunteers" and "people."

Many stressed the importance of secure resources for long-term planning, as "under-funding and related uncertainty drains resources from the sector." Inadequate or fluctuating resources "has led to uncertainty and the inability to plan" as well as to "territorialism or lack of collaboration." As one respondent noted:

> Patient, multi-year funding [is needed] to nurture and grow culture rather than random acts of funding without a plan beyond a specific event. This approach taxes volunteers and does not build capacity or collaborative relationships for the long-term growth and appreciation of culture in our great province.

Notably, it was mentioned how stability affects both individuals and companies, and that people must be nurtured and encouraged. Volunteers were seen as being over used, strained, and discouraged. Several people noted that artists, including musicians, tend to "bear unreasonable economic burden in fostering cultural growth of the province" such as "in the free contribution of time that many artists make within the larger community."

There was concern that too much structure might stifle, cripple, or inhibit the growth, independence, or creativity of culture and/or the cultural sector. At the same time, the consensus suggested government plays an important role in the stability, sustainability, and advancement of the sector, as noted below:

> Obviously, even without government funding there will still be art created, however, at a much lower skill level, with much less export potential and a lack of public involvement . . . public investment is needed for the same reason any business needs start-up capital. It takes money to create a world-class product, manufacture and properly market it.

and

> A cultural policy will raise arts, culture and heritage to the level of a government priority that will set a leadership tone by government and signal to the business and corporate communities the validity of investing in and supporting the sector.

At the same time, respondents pointed out the unique nature of culture and how some "areas of culture may not be revenue generators." There was some concern this theme implied all areas of culture suffer from poor management. Respondents also indicated the theme placed far too much emphasis on marketing and tourism. As one participant noted:

> Nothing in this section speaks to the need for government to continuously reinforce and communicate the value of the artistic and cultural activity. Culture is only sustainable if the public values it, and to value it they must have access to it, must understand it, and most importantly they must appreciate it. Government must play a leadership role in celebrating our culture, and not only for its commercial value.

The cross-sector nature of culture was also mentioned, along with strong suggestions that a discussion of education was missing from this theme. Education, including "educational cultural groups," "training," "arts education," "K-12," "cultural education" and "history and arts" was understood as "feeding into the stability of the sector." It was suggested that education should be seen as the "starting point of cultural policy" and a "provincial cultural policy should reflect provincial educational policy" and "integrating culture more closely into the work of other sectors will help ensure sustainability."

There was mixed response to the suggestion that frequent analysis aimed to solve specific problems has discouraged collaboration within and across the cultural sector. "I wouldn't say 'discouraged,' more like not given opportunities," wrote one individual. Another suggested, "collaborative forces have been at work in the sector for years." Others felt "the diverse and unique needs of the various sectors under the 'cultural sector' umbrella necessitate the more vertical 'silo' approach to policy and planning", as noted below:

> I don't agree that all analysis has "discouraged collaborative thinking and planning." Some, for example, the Music Industry Review, included thousands of individuals in that community and was extremely collaborative.

and

> The impression left by the final sentence is one that is indicative of a fractured arts community and no or little partnership . . . the historical documentation may reveal this concern over the past number of decades, but it may not capture the nuance and evolution that has been taking place across the province.

Once again, it was pointed out that "not all cultural sectors are fully represented in the 30 years of previous surveys the government was reviewing." This theme, and the entire *Reflections* document, it was suggested, "appears to be extremely arts based" and "your studies all appear to be from arts-[sector] research." That said, several respondents stressed that much consultation has occurred in the arts community and reports, such as the Status of the Artist, "should be the reference point for government" in considerations for developing the sector.

2.5 Fragmentation Within and Across the Cultural Sector

The fourth theme in *Reflections* focused on fragmentation as being a key challenge within the arts, culture and heritage sector.[10] Fragmentation was understood as gaps in strategic thinking about sector development (limiting sector growth and career development) as well as gaps in relationships and connections to organizations, individuals and enterprises in other sectors.

Approximately 61 per cent of those who participated in the Survey indicated this theme adequately captured the elements related to fragmentation while 27 per cent indicated "somewhat" and just 6 per cent felt the section did not adequately capture the elements. Only 6 per cent answered, "I don't know." Those who answered "somewhat" or "no" were invited to share their thoughts on what could be added or removed. A brief summary of the feedback shared by those respondents is provided below.

Respondent Feedback: Fragmentation Within and Across the Cultural Sector

Comments on this theme ranged from fragmentation being "very important" if not "essential to build the entire cultural sector," to comments as to whether fragmentation is a problem at all. Overall, the feedback emphasized the unique nature of culture and the benefits of different approaches. Shown below are two representative responses about the existence of fragmentation within and across the cultural sector:

> Culture is not a closed and static system and cannot be viewed primarily as a set of programs and relationships between organizations which are often gate-keepers. An over-emphasis on [an] . . . orderly system [might] be detrimental to the growth and dynamism which is both a cause and a symptom of a healthy cultural eco-system.

and

[10] Ibid., pp. 7-9

> The theme assumes these gaps only lead to fragmentation. These gaps should also be viewed as a reflection of the dynamics of cultural evolution and are sometimes necessary as they may act as a built-in correction device.

A number of respondents viewed fragmentation as a form of diversity. It was suggested, "what may appear to be fractured thinking should also be inverted and viewed as healthy expression of the diversity of opinion." Some indicated fragmentation is necessary for a healthy organization and sector. Others stated that, while there will always be gaps in the sector, fragmentation is a reality and, in some cases can be viewed as a healthy and normal symptom of a progressive sector. In the words of one individual, fragmentation may be "necessary to help foster diversity, despite the extra cost," while another noted that fragmentation "may hold back some elements but is likely also responsible for innovation and problem-solving . . . destroying a dominant viewpoint and power in the few."

Participants also expressed concern over how this theme was being discussed in *Reflections* and the Survey, and how this theme may lead to:

> Amalgamation into one large organization. Collaboration, connections, and working together are good, but in Saskatchewan smaller grassroots organizations are key (and most viable) to service the needs of Saskatchewan. Bigger is not always better.

Concern was also expressed over the importance of maintaining the health of the sector through a provincial cultural policy framework: "This is a very important section and we would want to avoid reducing it to a simplism," one individual wrote while another wrote, "This is a complex, multi-faceted concept." An important factor considered in this theme was the need for caution as the policy development process moves forward, as noted below:

> I believe it is essential to build the entire cultural sector, and fragmentation has had a negative impact, however, I would prefer not to see the cultural sector be painted with one brushstroke

One respondent recommended that:

> Rather than use this notion of 'fracturing' perhaps a more appropriate metaphor might be the notion of a constellation of practices, communities of practice or ways of being creative in the world of the arts and culture.

Several others mentioned "collaboration among stakeholders in the different disciplines and areas . . . is perhaps greater than this perspective indicates" and "things have changed in the past five years," as is indicative from "the significant integrative achievements over the past six years in the relationship between SaskCulture and the Saskatchewan Arts Board."

Some respondents felt the diverse and unique needs of the various sectors, under the cultural sector umbrella, necessitate a more vertical approach to policy and planning while others comments focused on the negative effects of under-resourcing the sector. Specifically, one respondent commented "the fact that each cultural sector is competing for a limited pool of funds . . . [creating an] 'us against them' attitude."

Fragmentation among government ministries was also regarded as a divisive factor. Noted below are two interesting comments that contribute to the understanding of fragmentation within the sector:

> There has to be a more holistic approach to all aspects which not only include the cultural sector but how culture impacts other sectors and parts of our lives.

and

> The concepts of representation and democracy . . . should be an essential ingredient in cultivating a more unified cultural approach . . . First Nations cultures do not accept fragmentation, everything is connected and so to find value in that . . . can be successful.

While a few implied that government is, in a sense, starting from scratch in the formulation of a provincial cultural policy, there was a clear sense from most respondents the sector needs a supportive government that understands how creative tensions produce a dynamic cultural sector. This sentiment was reflected most aptly in the following comment:

> This section sends a clear message that reducing "fragmentation" is desirable. The challenge we face is to minimize fragmentation in policy, infrastructure and in institutions and funding systems, without compromising the diversity and autonomy of cultural practitioners and organizations.

2.6 Considerations of What a Cultural Policy Should Address

The fifth theme discussed possible elements of a cultural policy.[11] Reports reviewed for *Reflections* contained specific suggestions as to what a cultural policy's purpose, goals, principles and objectives could be. Many of these proposals appear universal in nature and remain relevant today.

Of the 646 respondents to the Survey, 62 per cent indicated the elements of a cultural policy had been adequately captured, while 30 per cent responded "somewhat;" 4 per cent responded "no," and another 4 per cent responded "I don't know." Those who answered "somewhat" or "no," were invited to share their ideas for improvement. A brief summary of the feedback shared by those respondents is provided below.

Respondent Feedback: Considerations of What a Cultural Policy Should Address

This question sparked a broad range of responses from the concern that *Reflections* attempted "too broad a definition of what cultural policy should be," to suggestions regarding the importance of creating a "broad-based framework within which various sectors can develop."

Regarding policy content, several suggested that a provincial cultural policy must "recognize the natural evolution of culture," while also providing for the "dynamics of change within sectors, communities of practice and demographics of communities." Still others commented on the need for a policy to reflect the cultural spirit of a society and facilitate cultural development.

A range of comments noted the importance of including the following concepts within a policy:

- The value of cultural organizations;
- The intrinsic value of culture and its related industries;
- The concept of value, in its complexity;
- An understanding that some activities will be deemed inconsistent with the policy;
- the importance of language;
- An understanding that multiculturalism and diversity are distinct from arts and culture;
- A recognition of the importance of markets for arts and culture;
- A description of how the policy will position Saskatchewan relative to other jurisdictions; and
- A strong consideration of education, public education, or cultural education.

[11] Ibid., pp. 9-13

It was further suggested that the policy ought to address the following elements:

- The care of our heritage collections;
- The protection of Saskatchewan's historic culture;
- Support for the creation, protection and celebration of a Saskatchewan identity;
- Structures to empower grassroots people to create culture;
- Ways to provide for universal access and public participation;
- Support for education;
- Protection against imported culture; and
- An official language policy.

Specific suggestions were offered on how a policy could support artists, including:

- Encouragement of the individual artist and thinker and the development of local artists and artistry;
- The development of markets for arts and culture;
- Inclusion of equity for professional artists;
- Ensuring artists' rights and cultural sovereignty;
- Including matters of copyright;
- Support to foster creativity;
- Encouragement of excellence in cultural work; and
- Reference the existing Status of the Artist reports of 1993 and 2006, for more detailed directions.

Throughout the Survey, and in this section, there was also a sense of urgency to consult with First Nations and Métis individuals and organizations to adequately inform the content of a provincial cultural policy. Notable comments include, "participation by Aboriginal peoples in creating a cultural policy is very important" and "First Nations, Métis and [A]boriginal concerns must be addressed distinctly and adequately for the advancement of Aboriginal arts and artists, the revitalization and protection of First Nations languages, and First Nations co-management of sacred sites".

Respondents urged that the policy must address the changing demographics of the province and all its representative cultures. It must also provide for the coordination of common concerns, while at the same time recognize sector diversity. In short, all areas of culture should be addressed, and "not just a chosen few."

Furthermore, a provincial cultural policy must provide for "enablement not management," and should facilitate, rather than regulate or influence. It was also suggested there should be an "overarching framework that the Saskatchewan Arts Board and SaskCulture Inc.'s own policy frameworks can fall under."

Others commented the policy should be clear as to how it will inform and be incorporated into all aspects of society and government at all levels, including policies, activities and legislation. Some noted the importance of identifying, within the policy, the responsibilities of communities, organizations and individuals that are supported.

Concern was expressed for the development of a "Saskatchewan First" policy, in that this could limit artistic development within the province. As noted by one individual, "I would hate to see our cultural policy boxed in by provincial or regional ideas . . . it must allow for diverse ideas that are national or international in scope but from a Saskatchewan perspective."

Other concerns include:

> The Government asking to evaluate the effectiveness of cultural activities; who exactly in the government does this? At what point does this evaluation occur?

and

> Conflict or misunderstanding could arise from the assertion that the government, through supporting culture from an arm's-length, nonetheless has a role in evaluating the effectiveness of sector outputs.

Overall, the sentiment of these comments reflected the desire to have a cultural policy that is clear about government's role in the evaluation process and in the measurement of its effectiveness.

2.7 Other Themes or Ideas

The final Survey question discussed the overall content of *Reflections* and invited respondents to contribute suggestions for themes or ideas that might have been missed.

Approximately one-third (32 per cent) suggested additional themes should be included, 41 per cent indicated no additional themes were necessary, and 27 per cent responded "I don't know." Those who mentioned the inclusion of additional themes or ideas were invited to share their opinions. A sample of the feedback received is listed below.

Respondent Feedback: Other Themes or Ideas

By far, the strongest theme missing, or merely implied in the other themes, is the role of education in the health of the arts, culture and heritage sector. Many stressed the role of education, cultural education, public education, post-secondary training, and arts education, as being crucial to development of the sector. More specifically, arts education was considered integral to all themes and in the engagement of a community.

Participants suggested public education should be included in the planning and development of a provincial cultural policy to secure a strong sector well into the future. As such, the role of the education system should be providing access to cultural programming, training, and awareness as the means of integrating the principles of a cultural policy into the daily lives of average citizens. There was also a strong reminder for the need of in-province training in cultural pursuits. Overall, cultural education was seen as integral to the foundation of the sector's future.

Others commented on how *Reflections* could be strengthened by the inclusion of a section "outlining sectors and their individual challenges and successes." As well, a section on the increasing inter-ministerial focus on culture, and the cultural sector, was seen as necessary. As one respondent noted:

> We continue to have non-profit groups working and preparing curriculum and support tools for the education system, or providing sessions/programs for the classroom at its own expense. The non-profit groups want to help the teachers, but there should be some room in the education system to build in this expense, or build in more support on the culture side.

There also was a strong call for a theme about grassroots development and volunteerism, including the recognition of grassroots cultural activities that happen outside established systems. Several indicated their interest in seeing the addition of a section acknowledging all the different organizations whose hard work in the cultural sector over the past 30 years has not only kept the industry alive, but "made Saskatchewan a beacon of cultural awareness to Canada." Many thought *Reflections* should acknowledge "the tremendous growth in the amount of artistic activity in this province over the past 30 years," "the vibrancy of the cultural sector," the success of the Saskatchewan Arts Board and SaskCulture, as well as the vitality of "individuals and groups that have contributed to the cultural life of the province."

Some noted the "issue of funding underlies everything else but is avoided in this document," and why cultural sector funding should be a separate theme. Another central theme could be the issue of barriers facing the cultural sector influencing the activities of individuals or organizations within the cultural sphere. Furthermore, respondents noted greater attention could be paid to the factors identified as having impeded the development of a policy, despite 30 years of recommendations to the contrary.

Once again, there was a call for a separate theme on First Nations and Métis peoples and the contributions they have made to the cultural sector in the province. Respondents stressed the need for more consistent Métis inclusion in the policy framework, remarking that the lack of inclusion may reflect a lack of consultation with First Nations and Métis peoples over the past 30 years. In particular there was a suggestion for:

> A discussion of the unique position of Aboriginal Peoples [for three reasons]: (1) We do not have a homeland from which to regain our culture so it must be preserved and nurtured here; (2) Even though we must move forward with the situation as it is, we have mixed feelings when it comes to sharing the province's diversity as it was preceded by colonization, oppression and racism; [and] (3) We have inherent rights within the province and country as First Peoples. A respectful and inclusive approach is necessary as Cultural Policy proceeds.

Also noted was the lack of any discussion about "white privilege" in the cultural sector over the past three decades, and the necessity of a discussion of "historic injustices" on First Nations and Métis culture, the result of which has produced the "diminishing, destroying and denying" of Aboriginal creative minds, and an indifference to the heart and spirit of First Nations and Métis artists and history.

Furthermore, both creativity and history were identified as being paramount to the formation of Saskatchewan's shared history and cultural identity as well as the lack of discussion in *Reflections* about religion as it relates to cultural identity.

Other topics to be considered in the formation of a policy for the sector include language and language retention as both are regarded as central components of all cultures. The need for a language policy in future discussions was also suggested as a possible theme.

Beyond the scope of *Reflections*, a number of comments and suggestions reflected the desire of respondents to move ahead in the process of developing a cultural policy framework to efficiently and effectively support the growth and development of the sector. A sampling of comments is offered below:

- Recommendations made to address the issues;
- Options of frameworks for solutions;
- How the policy framework will be implemented;
- Successes of diverse cultural groups;
- A comparison with what goes on outside provincial borders to support arts and culture;
- A summary of how arts funding is distributed in other provinces and countries;
- Best practices and successes;
- The historical development of cultural groups in the province; and,
- A proposal for a course of action.

3. Input on Cultural Policy Formation

Part II of the Survey invited input on concepts relating to the formation of a cultural policy framework. The following six sub-sections provide respondents' ratings on these concepts.

In four of the six sub-sections, respondents were asked to rate a list of outcome statements in two ways:

1. Importance[12] to the success of a Saskatchewan cultural policy; and
2. Achievement[13] – Existing arts, culture and heritage initiatives are doing a good job of achieving these outcomes.

It is important to note the responses received do not represent an evaluation of the sector but reflect perceptions of those who participated in the Survey. No judgments were made regarding the cause of achievement levels.

3.1 Statements about the Cultural Sector

As shown in Table 5, in an effort to elicit further input on the concepts within the five themes identified in *Reflections,* an interactive list was prepared asking respondents to indicate their level of agreement with each statement describing the arts, culture

[12] Importance was rated on a five point Likert scale from Not at All Important (1) to Extremely Important (5). The tables provide the per cent of respondents who rated the item Important (3), Very Important (4) or Extremely Important (5).
[13] Achievement was rated on a five point Likert scale from Strongly Disagree (1) to Strongly Agree (5). The tables provide the per cent of respondents who rated the item Agree (4) or Strongly Agree (5).

and heritage sector in Saskatchewan. The following three statements ranked highest in terms of respondent agreement:

1. Saskatchewan needs a provincial cultural policy - 88 per cent;
2. There is a lot of diversity in the sector - 82 per cent; and
3. A provincial cultural policy will help strategically guide activity in the cultural sector – 76 per cent.

The following three statements ranked lowest in terms of respondent agreement:

1. The sector is cohesive (not fragmented) - 15 per cent;
2. The sector is stable - 14 per cent; and
3. The Government of Saskatchewan does a good job of meeting all the needs of cultural sector - 6 per cent.

Table 5: Statements on the Cultural Sector

	Agree or Strongly Agree
Saskatchewan needs a provincial cultural policy.	88%
There is a lot of diversity in the sector.	82%
A provincial cultural policy will help to strategically guide activity in the cultural sector.	76%
The sector is growing.	75%
Saskatchewan residents value culture.	72%
Creative industries in Saskatchewan are growing.	71%
Saskatchewan culture is well recognized outside the province.	33%
Cultural organizations do a good job of meeting all the needs of the cultural sector.	30%
Saskatchewan residents understand the importance of creative industries to the provincial economy.	28%
The sector has clearly defined roles.	21%
The sector is cohesive (not fragmented).	15%
The sector is stable.	14%
The Government of Saskatchewan does a good job of meeting all the needs of cultural sector.	6%

3.2 Outcomes for the Cultural Sector

> More and more, culture is a key topic in discussions of sustainability—one with the potential to transform communities and individuals in positive and meaningful ways over the long term.[14]

A series of 12 outcome statements were presented to gauge respondents' opinions on the role of culture and community sustainability. They were asked to rate each of these statements in two ways:

1. Importance to the success of a Saskatchewan cultural policy; and
2. Achievement – Existing arts, culture and heritage initiatives are doing a good job of achieving these outcomes.

As shown in Table 6, all 12 outcomes were identified as important to 93 per cent or greater by respondents. The four most important outcomes related to culture and community sustainability are:

1. Cultural opportunities exist that engage children and youth - 98 per cent;
2. Cultural assets create a strong sense of place - 98 per cent;
3. Natural cultural assets are protected for the future - 98 per cent; and
4. Effective stewardship exists to maintain Saskatchewan's arts, culture and heritage resources - 98 per cent.

Few respondents agreed or strongly agreed that existing arts, culture and heritage initiatives are doing a good job of achieving the 12 outcomes identified. The three highest rated items that existing initiatives are *most* successful at achieving are:

1. Cultural assets create a strong sense of place -- 40 per cent;
2. Cultural opportunities exist that engage children and youth -- 38 per cent; and
3. First Nations and Métis knowledge, practices and traditions are respected -- 37 per cent.

[14] Creative City Network, 2007, Special Addition #4: *Exploring the Cultural Dimensions of Sustainability.*

Table 6: Outcomes for the Cultural Sector

	Importance[15]	Achievement[16]
Cultural opportunities exist that engage children and youth.	98% (1)[17]	38% (2)
Cultural assets create a strong sense of place.	98% (2)	40% (1)
Natural cultural assets are protected for the future.	98% (3)	24% (6)
Effective stewardship exists to maintain Saskatchewan's arts, culture and heritage resources.	98% (4)	34% (4)
First Nations and Métis knowledge, practices and traditions are respected.	97% (5)	37% (3)
Human-made cultural assets are protected for the future.	96% (6)	22% (7)
There are adequate resources to promote Saskatchewan's arts, culture and heritage resources.	96% (7)	11% (12)
Culture is valued as an important planning and development tool for sustainable communities.	96% (8)	19% (10)
There is strong support for high quality cultural products and services.	95% (9)	21% (8)
First Nations and Métis knowledge, practices and traditions are used to support cultural retention.	94% (10)	29% (5)
Heritage buildings are re-used wherever possible.	94% (11)	19% (9)
There is a healthy balance between preservation and commercialization of Saskatchewan's arts, culture and heritage resources.	93% (12)	18% (11)

3.3 Organizational Capacity in Saskatchewan

The overall sustainability of the arts, culture and heritage sector is, in part, dependent upon the ability of organizations to develop and deploy their core resources over time. Stresses on an organization's human, financial or structural capacity may represent a threat to an organization's sustainability and, therefore, the overall sustainability of the sector.

[15] To the success of a Saskatchewan cultural policy.
[16] Existing arts, culture and heritage initiatives in Saskatchewan are doing a good job achieving these outcomes.
[17] Brackets indicate the rank of the type of involvement in each category.

A series of 18 outcome statements were presented to respondents to gauge their opinions on organizational capacity. Respondents were asked to rate each of these outcome statements in two ways:

1. Importance to the success of a Saskatchewan cultural policy; and
2. Achievement – Existing arts, culture and heritage initiatives are doing a good job of achieving these outcomes.

Table 7 indicates that 17 of 18 organizational capacity outcome statements were identified as "important" by 90 per cent or more. The six most important organizational capacity outcomes identified are that they:

1. Are able to recruit and retain qualified staff - 99 per cent;
2. Have the capacity to effectively manage their resources - 99 per cent;
3. Have enough resources to be sustainable - 98 per cent;
4. Have the capacity to effectively plan for the future - 98 per cent;
5. Are able to help their members achieve their creative and commercial goals - 98 per cent; and
6. Have adequate resources to support their existing activities – 98 per cent.

Few respondents "agreed" or "strongly agreed" that existing arts, culture and heritage initiatives are doing a good job of achieving the 18 outcomes identified. The five lowest rated statements, those that existing initiatives are the *least* successful in achieving, were organizations:

1. Have enough resources to support emerging needs and/or new initiatives - 9 per cent;
2. Have enough resources to adequately support their existing activities - 11 per cent;
3. Have enough resources to be sustainable - 13 per cent;
4. Are successful at obtaining funding from the private sector - 13 per cent; and
5. Have the capacity to address human resource development needs (e.g. skill development, and succession planning) - 13 per cent.

Table 7: Organizational Capacity in Saskatchewan

	Importance[18]	Achievement[19]
Organizations are able to recruit and retain qualified staff.	99% (1)[20]	21% (8)
Organizations have the capacity to effectively manage their resources.	99% (2)	30% (3)
Organizations have enough resources to be sustainable.	98% (3)	13% (16)
Organizations have the capacity to effectively plan for the future.	98% (4)	24% (7)
Organizations are able to help their members achieve their goals (e.g. creative and/or commercial aspirations).	98% (5)	25% (6)
Organizations have enough resources to adequately support their existing activities.	98% (6)	11% (17)
Organizations have the capacity to address human resource development needs (e.g. skill development and succession planning).	97% (7)	13% (14)
Organizations have strong governance practices.	97% (8)	34% (1)
Organizations have enough resources to support emerging needs and/or new initiatives.	97% (9)	9% (18)
Organizations are able to recruit and retain qualified volunteers.	96% (10)	33% (2)
Organizations are supported by local/municipal government(s).	96% (11)	20% (9)
There is collaboration between Saskatchewan cultural organizations and national organizations.	96% (12)	29% (4)
Organizations are successful at obtaining funding from the federal government.	95% (13)	17% (12)
Organizations are successful at obtaining funding from the private and/or non-profit organizations.	94% (14)	13% (15)
Arts, culture and heritage organizations collaborate WITHIN each sub-sector (e.g. arts with arts).	94% (15)	25% (5)
There is collaboration between Saskatchewan cultural organizations and the private sector (e.g. businesses).	92% (16)	20% (10)
Arts, culture and heritage organizations collaborate ACROSS the sector (e.g. arts with heritage).	90% (17)	16% (13)
There is healthy competition between organizations across the arts, culture and heritage sectors in Saskatchewan.	66% (18)	20% (11)

[18] To the success of a Saskatchewan cultural policy
[19] Existing arts, culture and heritage initiatives in Saskatchewan are doing a good job of achieving these outcomes.
[20] Brackets indicate the rank of the type of involvement in each category.

3.4 Level of Government Involvement in the Cultural Sector

There are many potential roles government could play to support the arts, culture and heritage sector. A series of 14 roles were presented to gauge opinions on the level of involvement the government should have. The three roles with the highest proportion of respondents indicating "very direct" involvement by government include: Rights Protector, Advocate, and Funder.

Table 8: Level of Government Involvement in the Cultural Sector

	No Involvement	Very Indirect	Indirect	Balanced	Direct	Very Direct
Rights Protector	2.4%	2.2%	3.2%	18.1%	27.1%	47.0%
Advocate	4.4%	3.5%	2.5%	18.3%	24.3%	47.0%
Funder	2.0%	6.4%	9.4%	17.3%	20.1%	44.7%
Promoter	3.2%	1.9%	7.3%	21.1%	23.5%	43.1%
Leader	6.8%	4.5%	10.0%	34.1%	20.1%	24.5%
Other Role	32.3%	4.7%	1.6%	29.9%	11.0%	20.5%
Educator	5.9%	6.4%	13.2%	35.3%	19.2%	20.0%
Information Collector or Disseminator	3.8%	3.6%	10.9%	37.9%	25.8%	17.9%
Auditor	3.8%	4.5%	14.0%	40.7%	21.1%	16.1%
Regulator	7.2%	7.5%	14.4%	38.5%	19.2%	13.1%
Researcher or Evaluator	5.9%	6.2%	15.0%	41.1%	20.6%	11.2%
Policy Maker	7.6%	8.5%	16.9%	41.5%	15.0%	10.6%
Program or Service Provider (public goods)	9.0%	10.5%	14.9%	38.6%	17.9%	9.0%
Facilitator or Coordinator	9.8%	8.9%	21.0%	41.1%	13.3%	5.9%

3.5 Funding to Support the Cultural Sector

Funding systems designed to support arts, culture and heritage initiatives are a key element of sector sustainability, just like organizational capacity. A series of 12 statements were presented to gauge opinions on potential outcomes related to funding of art, culture and heritage initiatives. Respondents were asked to rate each of these outcome statements in two ways:

1. Importance to the success of a Saskatchewan cultural policy; and
2. Achievement – Existing arts, culture and heritage initiatives are doing a good job of achieving these outcomes.

As shown in Table 9, at least 83 per cent of respondents rated the 12 cultural sector funding outcomes important to the success of a cultural policy in Saskatchewan. The three highest rated statements were:

1. Criteria for funding is clear and publicly available - 99 per cent;
2. Funding meets the operational needs of arts, culture and heritage organizations - 97 per cent; and
3. Funding meets the infrastructure needs of arts, culture and heritage organizations - 97 per cent.

Few respondents "agreed" or "strongly agreed" that existing arts, culture and heritage initiatives do a good job of achieving the 12 outcomes listed. The three highest rated items that existing initiatives are *most* successful at achieving are:

1. Funding is adjudicated through arms-length, peer-reviewed systems - 41 per cent;
2. Criteria for funding is clear and publicly available - 37 per cent; and
3. Funding meets the needs of individuals involved, such as creators or stewards, of cultural products and services - 21 per cent.

The three lowest rated items that existing initiatives are *least* successful at achieving are:

1. Funding to support expansion to national and international markets for Saskatchewan cultural products - 7 per cent;
2. Funding criteria in Saskatchewan is aligned with private, municipal, federal funders' criteria - 11 per cent; and
3. Funding initiatives increase ability to develop partnerships with businesses - 12 per cent.

Table 9: Funding to Support the Cultural Sector

	Importance[21]	Achievement[22]
Criteria for funding is clear and publicly available.	99% (1)[23]	37% (2)
Funding meets the operational needs of arts, culture and heritage organizations.	97% (2)	20% (4)
Funding meets the infrastructure needs of arts, culture and heritage organizations.	97% (3)	14% (9)
Funding meets the needs of individuals involved as creators or stewards of cultural products and services.	96% (4)	21% (3)
Provincial funding that supports municipal arts, culture and heritage initiatives.	96% (5)	15% (7)
Funding is available to promote Saskatchewan cultural products.	95% (6)	17% (6)
Funding initiatives increase ability to obtain funding from other sources.	95% (7)	20% (5)
Funding is easy to access in Saskatchewan (e.g. streamlined, single window/source).	95% (8)	14% (8)
Funding is adjudicated through an arms-length, peer-reviewed systems.	92.5% (9)	41% (1)
Funding to support expansion to national and international markets for Saskatchewan cultural products.	92% (10)	7% (12)
Funding initiatives increase ability to develop partnerships with businesses.	86% (11)	12% (10)
Funding criteria in Saskatchewan is aligned with other funding sources' criteria (e.g. private, municipal, federal).	84% (12)	11% (11)

3.6 Ideas to Help Develop a Provincial Cultural Policy

Respondents were asked to share any other ideas they had on the development of a provincial cultural policy through an open-ended question prompting them to contribute constructive ideas. A brief summary of the feedback received is provided below.

[21] To the success of a Saskatchewan cultural policy.
[22] Existing arts, culture and heritage initiatives in Saskatchewan are doing a good job of achieving these outcomes.
[23] Brackets indicate the rank of the type of involvement in each category.

The intent of the summary is to provide an overview of comments received rather than develop a consensus. The comments and suggestions do not represent an evaluation of the sector or the material discussed but rather the perceptions of the Survey respondents. No judgments were made regarding the cause of achievement levels.

Overall, there was an acknowledgement of the importance of a provincial cultural policy. Survey results are further grouped thematically under the following headings:

- Calls for …
- Consult With …
- Additional Learning
- Additional Elements
- Further Considerations About Funding
- Additional Advice and Statements

Calls for…

The first theme to emerge from the open-ended comments included calls for:

- Consultations
- Action
- Innovation and visionary thinking
- Flexibility
- Inclusion, respect and patience
- Holistic thinking
- Simplicity
- Collaboration
- Promotion not management

Consult With …

The second theme to emerge from the open-ended comments was the need to consult with a broader range of individuals, organizations and groups, including:

- Representation from all sectors;
- People working in the arts field;
- Individuals with thorough knowledge of the issues;
- Communities, towns and municipalities;
- Grassroots cultural organizations;
- Other provinces;
- The business sector;
- First Nations and Métis peoples;
- Provincial organizations;

- Rural organizations;
- Community members and interested citizens;
- Key stakeholders;
- Members of the Provincial Cultural Organizations; and
- Groups outside the traditional groupings.

Other consultation sub-themes emerging from respondents comments relate to methods of consulting, including:

- Focus groups;
- Advisory councils;
- written proposals by the cultural community;
- Inter-sectoral collaboration to ensure a mix of stakeholders;
- If another survey were used more time is needed; and
- A method for continual consultation in recognition that policy should undergo a regular process of rejuvenation and re-articulation

Additional learning

The third theme to emerge from the open-ended comments focused on the importance of learning from:

- Past successes;
- Other industries;
- Other jurisdictions;
- Past committee/study recommendations; and
- Existing processes and organizations

Additional Elements

The fourth theme to emerge from the open-ended comments provided suggestions around possible elements in a policy, including:

- An implementation strategy;
- A time line for implementation;
- More celebrations of our cultural accomplishments;
- Better connections between the cultural sector and all levels of education;
- Amendments of the *Status of the Artist* legislation;
- Retention of rural heritage;
- Recognition of the central role and importance of existing organizations;
- Identifying the needs of artists at different stages of their careers;
- An understanding of the creative class and its societal implications; and
- An evaluation structure

Further Considerations about Funding

The fifth theme to emerge from the open-ended comments focused on funding, and included the following comments:

- Cultural organizations are run properly; the problem is there is not enough money within the system;
- In order to promote sustainability, consideration should be given to funding capital costs;
- Existing funding agencies and the principle of arms-length, peer-adjudicated mechanisms maintain the health of the sector;
- Consideration should be given to a more streamlined funding processes at the provincial level;
- Government should focus on funding experts rather than acting as a producer;
- Government has a direct role to play as a funder;
- Resources are needed to support the implementation of a policy; and
- There is a looming human resources crisis on the administrative side of the cultural sector that is being created by a convergence of factors.

Additional Advice and Statements

The sixth theme to emerge from the open-ended comments focused on additional advice and statements, including:

- If culture matters, then it will matter differently to different people;
- Avoid development of a bureaucracy that consumes major funds;
- Recognize that many cultural organizations are run by volunteers and they do not have an unlimited source of human resources;
- Culture is a business, but it is a different kind of business;
- Creativity is an essential component of business;
- Community, social and economic development is profoundly connected to cultural development;
- Culture is a cornerstone of creating a high quality of life;
- A balance is needed between promoting commercial cultural products and services and developing our cultural identity as well as a balance between corporate funding and public funding;
- Development of markets should focus on local to international possibilities;
- The policy cannot cover everything. It is more important to deal with some things well;
- Autonomy is an important component of creativity;
- While we experience culture in the present, we are creating it for the future, so what may seem wasteful or inappropriate today may actually take our society to new places in the future; an
- Culture exists because it is a human need to express ourselves.

3.7 Willingness to Be Contacted for Future Input

Seventy-seven per cent of respondents (76.7 per cent or 487 individuals) indicated they were willing to be contacted to provide further input on either the cultural policy framework or action plan(s).

Appendix A
Reflections on Cultural Policy Survey

The main purpose of this online survey is to get your feedback on the document entitled, *Reflections - A Summary of 30 Years of Cultural Policy Discussions in Saskatchewan*. Your responses will inform the development of a provincial cultural policy and action plan.

For the purpose of this survey, note the word "culture" is defined as follows:

> The whole complex of distinctive spiritual, material, intellectual and emotional features that characterize society . . . It includes not only the arts and heritage, but also modes of life, the fundamental rights of human beings, value systems and beliefs.

Please take a few minutes to complete this online survey. Your participation is voluntary and responses will be kept in strictest confidence. Only aggregate data will be reported.

This survey is being conducted by the Evaluation Unit of the Ministry of Tourism, Parks, Culture and Sport (TPCS). A summary of survey results will be posted on the TPCS website: www.tpcs.gov.sk.ca

Reflections on Cultural Policy Survey

Have you previously completed the 'Reflections on Cultural Policy Survey'? *Please select one.*

- ❍ Yes
- ❍ No
- ❍ I don't know

In the preparation of the Reflections document, there was a wide range of definitions of culture that could be used to inform the development of a provincial cultural policy and action plan. For each element listed below, please indicate your level of agreement that it should be included to inform the definition of culture.

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
The Arts, including media, visual, craft, design, literary and performing arts	❍	❍	❍	❍	❍
Heritage, including tangible (historic buildings, archaeological, palaeontological, documentary heritage, and sacred areas) and intangible (values, language, customs)	❍	❍	❍	❍	❍
Multiculturalism, including cultural retention, human rights, diversity and inclusion	❍	❍	❍	❍	❍
Natural Heritage, including public and private parks, culture, recreation areas, landscapes, etc.	❍	❍	❍	❍	❍
Creative Industries, including creation, production and distribution of cultural goods and services	❍	❍	❍	❍	❍

Theme 1: Culture - Why Does It Matter?

This theme highlights the value of culture and its contribution to the social, economic, environmental, and individual well-being, as well as community sustainability.

In your opinion, does this theme adequately capture the elements related to why culture matters? *Please select one.*

- ❍ Yes
- ❍ Somewhat
- ❍ No
- ❍ I Don't Know

In the box below, please share your ideas on what needs to be added (or removed) related to this theme: Culture - Why Does It Matter?

_____

_____

Theme 2: Issues of Inclusion and Diversity

This theme discusses cultural vitality and acknowledges that people from a variety of cultures comprise our province, including First Nations and Métis people, immigrants and new residents. It acknowledges the importance of multiculturalism, diversity and inclusion, and suggests more work needs to be done to address racism, equity and cultural retention.

In your opinion, does this theme adequately capture the elements related to inclusion and diversity? *Please select one.*

- ❍ Yes
- ❍ Somewhat
- ❍ No
- ❍ I Don't Know

In the box below, please share your ideas on what needs to be added (or removed) related to this theme: Inclusion and Diversity?

_____

_____

Theme 3: Stability, Sustainability and Advancing the Sector

This theme discusses sector sustainability, including the ingredients needed to grow and develop the sector. It suggests that the sector functions with limited resources, uncertainty and the absence of a provincial framework to guide activity. Frequent analysis aimed to resolve specific problems has discouraged collaborative thinking and planning.

In your opinion, does this theme adequately capture the elements related to stability, sustainability and sector advancement. ***Please select one.***

- ❍ Yes
- ❍ Somewhat
- ❍ No
- ❍ I Don't Know

In the box below, please share your ideas on what needs to be added (or removed) related to this theme: Stability, Sustainability and Advancing the Sector

_____

_____

Theme 4: Fragmentation Within and Across the Cultural Sector

This theme discusses fragmentation as a key challenge within a cultural discipline (e.g. arts with arts or heritage with heritage) and across the cultural sector (e.g. arts and heritage; culture with arts). Fragmentation is understood as gaps in strategic thinking about sector development (which have limited sector growth and career development) and gaps in relationships and connections to organizations, individuals and enterprises in other sectors.

In your opinion, did this theme adequately capture the elements related to fragmentation within and across the cultural sector? ***Please select one.***

- ❍ Yes
- ❍ Somewhat
- ❍ No
- ❍ I Don't Know

In the box below, please share your ideas on what needs to be added (or removed) related to this theme: Fragmentation Within and Across the Cultural Sector.

_____

_____

Theme 5: Considerations of What a Cultural Policy Should Address

This theme discusses the considerations of what a cultural policy should address – reports that were reviewed for the Reflections document contain specific suggestions as to what a cultural policy's purpose, goals, principles and objectives could be. Many of these proposals are universal in nature and remain relevant today.

In your opinion, does this theme adequately capture the goals, principles and values that should be included in a provincial cultural policy? ***Please select one.***

- ❍ Yes
- ❍ Somewhat
- ❍ No
- ❍ I Don't Know

In the box below, please share your ideas on what needs to be added (or removed) related to this theme: What a Cultural Policy Must Address.

_____

_____

In your opinion, are there any other themes or ideas that are not captured in the five themes discussed in the Reflections document?

1) **Culture - Why It Matters?**
2) **Inclusion and Diversity**
3) **Stability, Sustainability and Advancing the Sector**
4) **Fragmentation Within and Across the Cultural Sector**
5) **What a Cultural Policy Must Address**

- ❍ Yes
- ❍ No
- ❍ I Don't Know

In the box below, please provide a brief summary of the other themes or ideas you feel should be included in a document that summarizes the discussions related to cultural policy in Saskatchewan over the past 30 years.

_____

_____

Please indicate your level of agreement for each of the following statements about the cultural sector (including arts, culture and heritage) in Saskatchewan.

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
The sector is cohesive (not fragmented)	❍	❍	❍	❍	❍
The sector is growing	❍	❍	❍	❍	❍
The sector has clearly defined roles	❍	❍	❍	❍	❍
The sector is stable	❍	❍	❍	❍	❍
There is a lot of diversity in the sector	❍	❍	❍	❍	❍
Saskatchewan residents value culture	❍	❍	❍	❍	❍
Saskatchewan residents understand the importance of creative industries to the provincial economy	❍	❍	❍	❍	❍
Saskatchewan needs a provincial cultural policy	❍	❍	❍	❍	❍
Creative industries in Saskatchewan are growing	❍	❍	❍	❍	❍
Saskatchewan culture is well recognized outside the province	❍	❍	❍	❍	❍
The Government of Saskatchewan does a good job of meeting all the needs of cultural sector	❍	❍	❍	❍	❍
Cultural organizations do a good job of meeting all the needs of the cultural sector	❍	❍	❍	❍	❍
A provincial cultural policy will help to strategically guide activity in the cultural sector	❍	❍	❍	❍	❍

Below are a list of potential outcomes for the overall cultural sector (including arts, culture and heritage). In the First Column: Please select the response that indicates your opinion of the importance of each of the following outcomes.

In the Second Column: Select the response that indicates your level of agreement that existing arts, culture and heritage initiatives in Saskatchewan are achieving each of the following outcomes.

	IMPORTANCE - to the success of a Saskatchewan cultural policy					ACHIEVEMENT - Existing arts, culture and heritage initiatives in Saskatchewan are doing a good job of achieving these outcomes				
	Not at All Important	Not Very Important	Important	Very Important	Extremely Important	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Effective stewardship exists to maintain Saskatchewan's arts, culture and heritage resources	❍	❍	❍	❍	❍	❍	❍	❍	❍	❍
There is a healthy balance between preservation and commercialization of Saskatchewan's arts, culture and heritage resources	❍	❍	❍	❍	❍	❍	❍	❍	❍	❍
There are adequate resources to promote Saskatchewan's arts, culture and heritage resources	❍	❍	❍	❍	❍	❍	❍	❍	❍	❍
Heritage buildings are re-used wherever possible	❍	❍	❍	❍	❍	❍	❍	❍	❍	❍
Cultural assets create a strong sense of place	❍	❍	❍	❍	❍	❍	❍	❍	❍	❍
First Nations and Métis knowledge, practices and traditions are respected	❍	❍	❍	❍	❍	❍	❍	❍	❍	❍
Cultural opportunities exist that engage children and youth	❍	❍	❍	❍	❍	❍	❍	❍	❍	❍
Culture is valued as an important planning and development tool for sustainable communities	❍	❍	❍	❍	❍	❍	❍	❍	❍	❍
There is strong support for high quality cultural products and services	❍	❍	❍	❍	❍	❍	❍	❍	❍	❍
Human-made cultural assets are protected for the future	❍	❍	❍	❍	❍	❍	❍	❍	❍	❍
Natural cultural assets are protected for the future	❍	❍	❍	❍	❍	❍	❍	❍	❍	❍
First Nations and Métis knowledge, practices and traditions are used to support cultural retention	❍	❍	❍	❍	❍	❍	❍	❍	❍	❍

Below are a list of potential outcomes for all of the organizations that are involved in the cultural sector (including arts, culture and heritage). In the First Column: Please select the response that indicates your opinion of the importance of each of the following outcomes.

In the Second Column: Select the response that indicates your level of agreement that existing arts, culture and heritage initiatives in Saskatchewan are achieving each of the following outcomes.

	IMPORTANCE - to the success of a Saskatchewan cultural policy					ACHIEVEMENT - Existing arts, culture and heritage initiatives in Saskatchewan are doing a good job of achieving these outcomes				
	Not at All Important	Not Very Important	Important	Very Important	Extremely Important	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Organizations have enough resources to be sustainable	❍	❍	❍	❍	❍	❍	❍	❍	❍	❍
Arts, culture and heritage organizations collaborate WITHIN each sub-sector (e.g., arts with arts)	❍	❍	❍	❍	❍	❍	❍	❍	❍	❍
Organizations have strong governance practices	❍	❍	❍	❍	❍	❍	❍	❍	❍	❍
There is collaboration between Saskatchewan cultural organizations and national organizations	❍	❍	❍	❍	❍	❍	❍	❍	❍	❍
Organizations are supported by local/municipal government(s)	❍	❍	❍	❍	❍	❍	❍	❍	❍	❍
There is collaboration between Saskatchewan cultural organizations and the private sector (e.g., businesses)	❍	❍	❍	❍	❍	❍	❍	❍	❍	❍
Organizations have the capacity to effectively manage their resources	❍	❍	❍	❍	❍	❍	❍	❍	❍	❍
Organizations are able to recruit and retain qualified staff	❍	❍	❍	❍	❍	❍	❍	❍	❍	❍
Organizations have the capacity to effectively plan for the future	❍	❍	❍	❍	❍	❍	❍	❍	❍	❍
Organizations have enough resources to adequately support their existing activities	❍	❍	❍	❍	❍	❍	❍	❍	❍	❍
Organizations have the capacity to address human resource development needs (e.g., skill development and succession planning)	❍	❍	❍	❍	❍	❍	❍	❍	❍	❍

Organizations are able to help their members achieve their goals (e.g., creative and/or commercial aspirations)	❍	❍	❍	❍	❍	❍	❍	❍	❍	❍
Organizations are successful at obtaining funding from the federal government	❍	❍	❍	❍	❍	❍	❍	❍	❍	❍
Arts, culture and heritage organizations collaborate ACROSS the sector (e.g., arts with heritage)	❍	❍	❍	❍	❍	❍	❍	❍	❍	❍
There is healthy competition between organizations across the arts, culture and heritage sectors in Saskatchewan	❍	❍	❍	❍	❍	❍	❍	❍	❍	❍
Organizations are able to recruit and retain qualified volunteers	❍	❍	❍	❍	❍	❍	❍	❍	❍	❍
Organizations have enough resources to support emerging needs and/or new initiatives	❍	❍	❍	❍	❍	❍	❍	❍	❍	❍
Organizations are successful at obtaining funding from the private and/or non-profit organizations	❍	❍	❍	❍	❍	❍	❍	❍	❍	❍

Please indicate how directly the Saskatchewan Government should be involved in each of the following roles in the cultural sector (including arts, culture, and heritage).

	Very Indirect	Indirect	Balanced	Direct	Very Direct	No Involvement
Funder	❍	❍	❍	❍	❍	❍
Policy Maker	❍	❍	❍	❍	❍	❍
Auditor	❍	❍	❍	❍	❍	❍
Promoter	❍	❍	❍	❍	❍	❍
Rights Protector	❍	❍	❍	❍	❍	❍
Regulator	❍	❍	❍	❍	❍	❍
Facilitator or Coordinator	❍	❍	❍	❍	❍	❍
Program or Service Provider (public goods)	❍	❍	❍	❍	❍	❍
Information Collector or Disseminator	❍	❍	❍	❍	❍	❍
Researcher or Evaluator	❍	❍	❍	❍	❍	❍
Educator	❍	❍	❍	❍	❍	❍
Advocate	❍	❍	❍	❍	❍	❍
Leader	❍	❍	❍	❍	❍	❍
Other Role (please specify in comment)	❍	❍	❍	❍	❍	❍

Below are a list of potential outcomes related to funding that is available in Saskatchewan to support the cultural sector (including arts, culture and heritage). In the First Column: Please select the response that indicates your opinion of the importance of each of the following outcomes.

In the Second Column: Select the response that indicates your level of agreement that existing arts, culture and heritage initiatives in Saskatchewan are achieving each of the following outcomes.

	IMPORTANCE - to the success of a Saskatchewan cultural policy					ACHIEVEMENT - Select the response that indicates your level of agreement that existing arts, culture and heritage initiatives in Saskatchewan are achieving each of the following outcomes?				
	Not at All Important	Not Very Important	Important	Very Important	Extremely Important	Very Dissatisfied	Somewhat Dissatisfied	Neither Satisfied or Dissatisfied	Somewhat Satisfied	Very Satisfied
Funding meets the needs of individuals involved as creators or stewards of cultural products and services	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Funding meets the operational needs of arts, culture and heritage organizations	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Funding meets the infrastructure needs of arts, culture and heritage organizations	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Funding is adjudicated through an arms-length, peer-reviewed systems	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Criteria for funding is clear and publicly available	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Funding is available to promote Saskatchewan cultural products	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Funding initiatives increase ability to obtain funding from other sources	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐

Funding is easy to access in SK (e.g., streamlined, single window/source)	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Funding to support expansion to national and international markets for SK cultural products	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Funding criteria in SK is aligned with other funding sources' criteria (e.g., private, municipal, federal)	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Provincial funding that supports municipal arts, culture and heritage initiatives	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Funding initiatives increase ability to develop partnerships with businesses	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐

Please share any ideas that could help with the development of a provincial cultural policy?

_____

_____

For each of the following areas of the cultural sector, please indicate if you are/were involved as a

1) **Participant (including consumer/patron/donor);**
2) **Volunteer;**
3) **Creator (including artist);**
4) **Steward (including historic interpreter/archaeologist);**
5) **Board Member (including committee member); OR**
6) **Paid Admin (including manager/agent/promoter/administration)**

	Participant	Volunteer	Creator	Steward	Board Member	Paid Admin
Literary Arts	❑	❑	❑	❑	❑	❑
Visual Arts, Craft or Design	❑	❑	❑	❑	❑	❑
Performing Arts, including theatre, opera, music, dance, mime, circus, and variety entertainment	❑	❑	❑	❑	❑	❑
Electronic, recording and media arts, including film, music, video, TV, radio, new media	❑	❑	❑	❑	❑	❑
Heritage, including cultural and natural	❑	❑	❑	❑	❑	❑
Multicultural, Intercultural, and Ethnocultural	❑	❑	❑	❑	❑	❑
Other (please specify in the comment box below)	❑	❑	❑	❑	❑	❑

In total, how many years have you been involved in the cultural sector (including arts, culture and heritage)?

in Saskatchewan:	years
Outside of Saskatchewan:	years

Are you: (*please select one*)

❍ Female
❍ Male

What year were you born?

19 __ __

Are you an Aboriginal person, that is, First Nations, Metis, or Inuit? (*please select one*)

❍ Yes
❍ No
❍ Prefer not to say

Which category below best describes your annual income in the last tax year (2007)?

- ❍ Under $10,000
- ❍ $10,000 to $30,000
- ❍ $30,001 to $50,000
- ❍ $50,001 to $70,000
- ❍ $70,001 to $90,000
- ❍ $90,001 to $110,000
- ❍ $110,001 to $130,000
- ❍ $130,001 to $150,000
- ❍ $150,001 to $170,000
- ❍ $170,000 or more

What proportion of your 2007 annual income was a result of your work in the cultural sector (including arts, culture, and heritage)? *Please select one.*

- ❍ None
- ❍ 1% to 9%
- ❍ 10% to 24%
- ❍ 25% to 49%
- ❍ 50% to 74%
- ❍ 75% to 99%
- ❍ Entire Income (100%)
- ❍ Don't Know

Which of the following statements best describes where you live? (*please select one*)

- ❍ Farm or Acreage
- ❍ Community up to 500 people
- ❍ Community between 500 and 1,999 people
- ❍ Community between 2,000 and 4,999 people
- ❍ Community between 5,000 and 9,999 people
- ❍ Community between 10,000 and 29,999 people
- ❍ Community between 30,000 and 49,999 people
- ❍ Community over 50,000 people

How many years have you lived in Saskatchewan?

_____years

Over the next few months, the Provincial Government and its partners from the cultural sector will be developing a cultural policy framework and action plan(s). May we please contact you to ask for your input on either the framework or action plan(s)? Again, all of your information will be kept confidential and only group data will be reported.

- ❍ Yes
- ❍ No

Please enter your email so that we can invite you to provide input on the cultural policy framework and/or action plan(s). Your email will only be used for this purpose and will be kept separate from your responses to this survey. All of your information will be kept confidential and only group data will be reported.

Thank you for completing this survey.

Your input is essential to helping us develop the best possible policies and programs to strengthen the cultural sector (including arts, culture and heritage) in Saskatchewan.

REFLECTIONS

A SUMMARY OF 30 YEARS OF CULTURAL POLICY DISCUSSIONS IN SASKATCHEWAN

August 6, 2008

Ministry of
Tourism, Parks,
Culture and Sport

Reflections: A Summary of 30 Years of Cultural Policy Discussions in Saskatchewan
was prepared by Heather Ritenburg in consultation with Ministry staff for the
Saskatchewan Ministry of Tourism, Parks, Culture and Sport

August 6, 2008

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Letter of Introduction

Welcome to *Reflections: A Summary of 30 Years of Cultural Policy Discussions in Saskatchewan.*

The Ministry of Tourism, Parks, Culture and Sport was created to improve quality of life and build pride of place in Saskatchewan. A vibrant arts, culture and heritage sector is key to reaching that goal.

I have a vision of Saskatchewan as a province of vibrant communities that celebrate their unique identity and contribute to a sense of pride. I envision a province where the arts, culture and heritage sector thrives and forms a strong cultural identity – the foundation for provincial growth and prosperity.

Arts, culture and heritage play a key role in sustaining growth and prosperity in communities and enhancing quality of life. For many years, the arts, culture and heritage sector has lacked a long-term plan for growth and sustainability. Our ministry is committed to crafting a meaningful and transparent framework to help ensure that the sector's needs are met while maximizing its contribution to our economy and vibrant communities.

I would like to thank all the people who have contributed to making this document a reality, including various provincial ministries, consultants and cultural organizations, as well as our colleagues in other provinces and national organizations.

Sincerely,

Christine Tell
Minister of Tourism, Parks, Culture and Sport

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Executive Summary

Over the years, the Government of Saskatchewan and the arts, culture and heritage sector have engaged in a number of reviews, needs assessments and policy research relating to culture in general. The government has also received considerable advice from various stakeholders in the arts, creative industries, heritage and multiculturalism sectors.

The purpose of *Reflections – A Summary of 30 Years of Cultural Policy Discussions in Saskatchewan* is to capture the essence of this valuable information into a single document that will help the government and the arts, culture and heritage sector collectively move forward. This document, together with input from key stakeholders within the sector, government partners, and the public, will inform priorities and form the foundation for a provincial cultural policy framework and action plan.

Reflections is a report of historic documents and is not intended to reflect the current state or status of any of the issues/themes highlighted. It captures the broad strokes relating to cultural policy. Direct quotations are used as much as possible to most accurately capture the spirit and meaning of what has been written.

Thematic analysis was used to identify five key themes:

1) Why culture matters – this theme highlights the varied perspectives relating to the value of culture, including the social, economic, environmental and individual benefits, as well as community sustainability.

2) Issues of inclusion and diversity – this theme discusses cultural vitality and acknowledges that people from a variety of cultures comprise our province including First Nations people, immigrants and today's new comers. It acknowledges the importance of multiculturalism, diversity and inclusion, and suggests more work needs to be done to address racism, equity and cultural retention.

3) Stability, sustainability and advancing the sector – this theme discusses sector sustainability, including the ingredients needed to grow and develop the sector. It suggests that the sector functions with limited resources, uncertainty and the absence of a framework to guide activity. Frequent analysis aimed to resolve specific problems has discouraged horizontal thinking and collaborative planning.

4) Fragmentation within and across the cultural sector – fragmentation is a key challenge within the arts, culture and heritage sector. Fragmentation is understood as gaps in strategic thinking about sector development (which have limited sector growth and career development) and gaps in relationships and connections to organizations, individuals and enterprises in other sectors.

5) Considerations of what a cultural policy should address – many reports contain specific suggestions as to what a cultural policy's purpose, goals, principles and objectives could be. Many of these proposals are universal in nature and remain relevant today.

A series of questions that seek to affirm, clarify and elicit further input with each theme identified can be found at:

http://www.tpcs.gov.sk.ca/Reflections-Cultural-Policy

Introduction

Reflections – A Summary of 30 Years of Cultural Policy Discussions in Saskatchewan is organized around five key themes. The material in each theme highlights the material created by the Government of Saskatchewan and the cultural sector over the last 30 years. The document begins by summarizing the various opinions and reasons about why culture is important to the people of Saskatchewan.

1. Culture – Why Does It Matter?

> *"[Culture] defines who we are as a people; keeping alive our past, reflecting our values, articulating our dreams, and fostering pride in who we are."*[1]

It is important to define the meaning of culture to provide a common understanding of how it is interpreted throughout this document. The definition of culture used in *Reflections* is a hybrid from SaskCulture Inc. and from the United Nations Educational, Scientific and Cultural Organization [UNESCO] (Appendix A).

Advice offered to government, as well as discussions in the cultural community, emphasize the complexities to be considered in placing or measuring the value of culture and/or the cultural sector. Simply put, culture matters because ". . . it is who we are."[2] It defines who we are individually and collectively.[3]

The value of culture, the value of involvement in culture, and why culture matters may be viewed from the perspectives of the individual, of society, and of government:[4]

> Viewed from an individual's perspective, cultural participation can change one's view of the world or choices within it. . . . Viewed from a society [sic] perspective culture's value is found in the cohesion resulting from engaging in culture; the coming together of community to celebrate and participate. And finally culture's value to government lies in its ability to treat all citizens equally, to encourage innovation and creativity, to create economic opportunity, to educate, to enrich, to help citizens realize their full potential.[5]

SaskCulture speaks to the value of culture as a dynamic between the individual and society:

> As it becomes increasingly evident that our complex, rapidly changing and knowledge-based society requires informed, educated and capable individuals who can manage social change and the demands of the new economy, it also becomes increasingly evident that participation in culture results in increased creativity, new forms of literacy, an acceptance of learning and education, an orientation towards personal growth and other qualities that enhance society and the individual. In terms of human development, participation in cultural activities can contribute to the development of children and youth through the development of the social skills required for cooperation, sharing, negotiation, as well as through

> improved motor skills. Involvement in cultural activities leads to the development of individual creativity and the development of intellectual capacity. In addition, the involvement of children and youth in cultural activities and the productive involvement in structured, meaningful activities reduces involvement in self-destructive and negative social activities and produces more cohesive, healthy and emotionally bonded families.[6]

Reports ranging from the arts to heritage have discussed the importance of Saskatchewan's landscape:

> The landscape [is] an important determinant of our history and culture. The natural history of Saskatchewan, as well as its social history, shapes our collective identity and moulds the sense of place for which our culture is renowned. The grandeur of our skies, the subtlety of our landscape, the harsh extremes of our climate are reflected in our cultural expression. We depend on our natural world for the basic elements of physical life and we also have a spiritual need for contact with the natural world.[7]

The heritage sector links environmental concerns to quality of life. For instance,

> Re-using a building makes use of the resources and non-renewable energy that went into constructing and maintaining it. . . . The re-use of buildings reduces greenhouse gas emissions produced during the demolition and reconstruction process.[8]

Another value of culture is pride. A 2006 heritage and museum market study noted that ". . . pride and identity [were] top-rated as outcomes of preserving heritage buildings."[9] Heritage resources, such as museums, are instrumental in educating citizens about our cultural experience and promoting understanding in the process.[10]

The value of culture is also linked to economic development. Weseen and Olfert reported that ". . . there is a strong link between cultural activity and economic growth, the cultural sector is a growth industry in itself, and that governments can expect to see sizable returns on money invested in the cultural sector."[11]

The economic impact of certain cultural activities is understood to be greater than others: "…cultural industries often involve 'levering' investment from outside of the Province either through public or private sectors."[12] For example, the film industry levers significant investment into Saskatchewan:

> The total average provincial investment in film projects supported through the SEFTC [Saskatchewan Film Employment Tax Credit] is 17.4 %. . . . This means 82.6 % of total production financing is leveraged from other sources. . . . For an annual provincial investment of $6.5M, $37.5M in SFETC production volume is generated including $23.5M in direct Saskatchewan spending. This brings $17M each year into the provincial economy that

> would not come without the industry being active and competitive enough to access these funds.[13]

Other cultural activities can have a similar leveraging impact: "Support for the Saskatchewan Arts Board similarly can encourage Canada Council contributions to provincial arts groups."[14]

Scholars such as Richard Florida have popularized attaching an economic value to quality of life and cultural amenities.[15] Weseen and Olfert reported similar findings, suggesting ". . . there is a strong, positive relationship between the percentage of creative workers in a region and the economic productivity of that region."[16] As stated in a submission to the Task Force on Municipal Legislative Renewal, "Culture plays a very important part in communities, both in terms of our quality of life and our ability to produce what we need to sustain a viable standard of living."[17]

> Culture – or social capital – is a key to successful community development. Evaluating only economic measures of success leads to one set of policies. Adding cultural measures to the mix should lead to another that is more successful at promoting the non-economic networks that make communities sustainable over time.[18]

Weseen and Olfert considered the relationship between intrinsic and economic benefits, noting, "The cultural sector . . . can be a source of economic development, both through increasing the quality of life in our communities and through increasing productivity and economic growth."[19] For example, "research confirms that culture plays a significant role in tourism, community revitalization, and economic development."[20]

Similar ideas were reflected at a 2004 conference in Regina focusing on the *creative city*. Christine Ramsay stated,

> Successful cities of the future will produce complex human spaces, landscapes, or scenes – people climates for active communities that are inclusive of all races, sexualities, backgrounds, and lifestyles. The development of these environments can bring new urban life and vitality, stirring up innovative ideas and the collective energy to make them reality.[21]

At a 2006 conference, hosted by the Saskatchewan Institute of Public Policy, Greg Baeker stated that "authentic urban environments bubbling with lively cultural and entertainment options are magnets that attract and retain creative people. This creative workforce in turn generates wealth in an expanding knowledge economy."[22]

> Artists and cultural workers play an invaluable role in our province. They help us sustain a high-quality of life, define ourselves as a people and a province, contribute to ongoing creativity and innovation of our citizens, and create new jobs in emerging industries.[23]

These views were also found in the 1996 report on multiculturalism legislation:

> Not only does retention of cultural values, heritage languages and creative expression enable fuller understanding of the value in diversity, but facility in multiple languages and cultures also prepares Saskatchewan citizens to work professionally to develop businesses in the global marketplace. Clearly, continued investment in cultural diversity will result in social and economic dividends for Saskatchewan, now and in the future.[24]

However, concern has been expressed, such as by Saskatchewan musician, Brenda Baker, about focusing on the instrumental value of culture:

> When I hear phrases like 'art for the public good', it has at least two interpretations, and a red flag waves madly as I imagine future artists receiving more opportunities to behave as social-worker-community-animateurs than they do as creators of their own new work. There are many agendas at play and I wonder where the agenda of individual artist fits in, exactly. And what is its value?[25]

At times, cultural expressions are meant to challenge existing values rather than to uphold or display them for celebration.[26]

Finally, there is the understanding that a goal of culture is the provision of individual benefits such as engagement, enlightenment, self-actualization and confidence.[27] Measuring the value of culture and the cultural sector is complex and multifaceted.

2. Inclusion and Diversity

"From many peoples strength."[28]
[Saskatchewan's provincial motto]

Numerous reports and documents in this review have addressed the importance of creating cultural policies, practices and programs that acknowledge diversity and value inclusiveness. SaskCulture states, "It is essential for a culture to be varied, vital and thriving in order for it to play a pivotal role in the development of society. A vital culture is diverse, multicultural and is meaningful on both a public and a private level."[29]

Government has been advised that "culture possesses the integrative potential needed to treat communities as dynamic wholes. . . . Any initiatives must be culturally sensitive, and done in ways that take account of different perspectives and fundamental cultural assumptions."[30] In addition, ". . . if culture is the means by which human beings conduct relationships with one another, then language is the basis of all human culture. Language is necessary for the creation and preservation of most of the intangible aspects of our cultural heritage: customs, stories, songs, saying, games, ceremonies, beliefs, and attitudes."[31]

> Peoples from an array of cultures have always had a vital role in Saskatchewan's economic and social development, from the many First Nations peoples, to the waves of immigrants at the turn of the century, to today's newcomers. Saskatchewan proudly celebrates its cultural diversity.[32]

"Celebration of cultural diversity, however, like tolerance, is insufficient. Understanding, acceptance and respect between peoples are worthy goals which . . . legislation and policy can support."[33] "While cultural retention, intercultural understanding and heritage languages remain integral components, over the years there has been significant augmentation of the definition of multiculturalism in Saskatchewan to include anti-racism, creative expression, equity, and immigrant settlement issues."[34]

Various reports have identified specific groups either as not having their needs met by publicly funded programs, or as having been marginalized due to racist attitudes, lack of communication, small and scattered population,[35] or differences in culture.[36] In the early 1990s, the Arts Strategy Task Force Implementation Committee noted the need to be more inclusive of rural and northern residents, and the need for Aboriginal peoples and communities to be included in programming, hiring and representation.[37] Youth and young adults have been identified as marginalized from civic participation.[38] The Fransaskois community has reported that "over the years, many social and political pressures have jeopardized the survival of this community's language and culture."[39]

There is also the need to ensure that First Nations and Métis peoples have cultural self-determination, which includes an understanding that ". . . from a traditional First Nations point of view, culture, heritage and natural heritage can not be separated"[40] Accordingly, "It is important that marketing and use of heritage resources which are of spiritual, cultural, and/or historical significance to First Nations people be regulated and monitored to ensure that their use is appropriate to the culture they reflect."[41]

Government has acknowledged that ". . . a necessary complement of public participation is universal access"[42] and has stressed the importance of multiculturalism as among the ". . . cornerstones upon which we will build a society that esteems our richest resource – Saskatchewan culture."[43] The concepts of multiculturalism and diversity share some similarities, but carry distinct differences. "While First Nations and Métis peoples and the [Fransaskois] Community assert their distinctiveness from multicultural organizations, they are also touched by the same issues of racism, equity and cultural retention."[44] Consultation, as both an attitude and a step in a process, needs to inform ongoing dialogues to develop awareness and mutual respect.[45]

3. Stability, Sustainability and Advancing the Sector

Sustainability can be defined as ". . . serv[ing] the present and future needs of the people of Saskatchewan."[46]

SaskCulture has stated that, "Sustainable development and the flourishing of culture are interdependent."[47] "Sustainable development is founded on integrated planning, proactive

resource management, preventative interventions, integrations of the economy with the environment and the philosophy that governments hold cultural and natural resources in trust for present and future generations."[48]

A systems analysis released by the Saskatchewan Arts Board in 1997 underscored the cultural sector as ". . . a setting of dynamic interaction that leads to stability or to change."[49] However, a healthy relationship between stability and change is vital. "While it may be true that all systems are forever in a state of flux to some degree, they must at least be stable in order to function effectively."[50]

Sustainability appears closely linked to considerations for advancing the cultural sector. The Cultural Industries Strategy Committee worked to develop ". . . key result areas . . . as to how the cultural industries and the Government of Saskatchewan could work together to achieve sustainable growth and development."[51]

Over the years, various sectors have identified what they believe they need to advance. In 1998, it was reported that advancing museums must involve marketing and promotion, being responsive, encouraging community involvement and ownership, a balance between market factors with preservation goals, and establishing a brand that is founded in preservation, protection and education.[52]

For the heritage sector more broadly, the challenge "…is to design and implement an integrated heritage strategy which continues to save representative aspects of the province's past while also interpreting and presenting our best resources to residents and visitors."[53] For artists, advancement includes market access; capital investment in the arts; business skill development; market and audience development; artists' unique working conditions; appropriate application of production incentive programs by government; and addressing the erosion of arts funding.[54] Broadly speaking, prominent themes that cut across the arts, heritage and cultural sector include a form of public engagement (i.e. public awareness,[55] marketing,[56] tourism[57] and/or touring[58]), human resources,[59] education[60] and/or training.[61]

The concept of stability is linked to the fact that the cultural sector is not self-sustaining. The arts community, for example, has expressed concern regarding the ". . . effects of chronic underfunding – the limitations it imposes on artistic choice and quality. . . . Although everyone must be fiscally responsible, decisions made purely for economic reasons may over-ride aesthetic concerns . . . long-term development and artistic values."[62] Financial support in the province ". . . has been both limited and inconsistent."[63] Further, ". . . it is evident that the arts and culture sector has been functioning for much of the last 35 years with a great deal of uncertainty with respect to funding and . . . without a framework that clearly identified the government's commitment to this sector."[64]

Due in part to the absence of a provincial cultural policy, ". . . uncertainty and instability in the arts and culture sector have prompted numerous stakeholders in the sector, as well as government itself, to conduct frequent analyses aimed at identifying problems within the system."[65] As remarked by Greg Baeker, "These policy and planning 'silos' [are] a poor fit

with local needs and perspectives. They discourag[e] the more horizontal, collaborative and bottom-up approach needed to build sustainable local cultural strategies."[66]

In 1995, the Government of Saskatchewan acknowledged the reports and studies of the cultural community by confirming ". . . the need of Saskatchewan for a stable cultural sector."[67] Enhanced public appreciation, improved support for arts and cultural industries, effective human and financial resources, respect for self-determination and autonomy, responsibility and accountability, as well as equitable access to lottery funding are among the courses of action identified as a vision for Saskatchewan's cultural future.[68]

4. Fragmentation Within and Across the Cultural Sector

"Involvement of others is critical to reach our dreams and to create a viable future for our people and our community."[69]
[Saskatchewan Native Theatre Company]

For decades, the cultural community has expressed concern at the fragmented, intricate and sometimes fractured character of the cultural sector. Lack of coordination between stakeholders, together with a piecemeal quality to the study of the sector, has contributed to a fragmentation of vision for the sector.[70] It has also impacted human resource development including education and training,[71] funding mechanisms,[72] communication between stakeholders,[73] advocacy, sector lobbying, administrative efficiencies,[74] and more.[75]

The nature and implications of this fragmentation were well-documented in the 1997 report entitled, *Provincial Funding to Arts & Culture in Saskatchewan.*[76] The Saskatchewan Arts Board utilized a systems model of analysis to frame the examination of the major issues that challenge decision-makers in the sector. In this model, the arts and culture system is characterized by: the relationships among the system stakeholders; the authority they possess; the regulations governing their actions; the resources available to carry out their mandates; their work; and the outcomes and assessments of their work. "The strength or weakness of the system correspond to how well these elements and characteristics fit together."[77]

Weseen and Olfert noted:

> Cooperation, coordination, and the creation of clearly defined roles are required not only for the purposes of allocating and receiving funding, but also to avoid duplication, capture synergies, increase productivity, and realize efficiencies. Such improved relationships and networking would be an asset not only to stakeholders, funders, and interest groups within the province, but also at municipal, provincial, and federal levels.[78]

In 1995, the Government of Saskatchewan, in response to the cultural community, identified the need for integrated funding systems[79] such as could be provided by a single legislated arts agency.[80] Similar agencies have been suggested for multiculturalism and heritage, as well as within various sub-sectors such as film or music.[81]

> Parallel support structures for francophone musicians and industry professionals, and Aboriginal musicians and industry professionals . . . [has led to] the development of three parallel music industries in the province, with three parallel markets, and minimal sharing of resources, supports, infrastructure, or expertise.[82]

The intent of such agencies is to develop greater inter-sectoral and intra-sectoral communications in order to identify potential synergies and opportunities for increased efficiencies, effectiveness, coordination and partnerships.[83]

Heritage has been identified as:

> A multi-disciplinary field that encompasses a diverse range of individuals and organizations with an equally diverse range of interests, skills and abilities. . . . Currently, groups work to support their particular area of heritage and have little, if anything, to do with a wide range of heritage development.[84]

Heritage has identified the need to build partnerships ". . . between cultural and natural heritage, with the tourism, education, scientific and business communities, and with the arts and multicultural communities."[85] Heritage has called for ". . . a unified 'voice' to promote heritage and address heritage issues."[86]

In 2006, the *SMPIA/SaskFilm Human Resource Development Strategy* reported that "two significant barriers in developing human resource capacity are the lack of a coordinated approach to training and the absence of a training strategy."[87] Similar fragmentation has been identified in the music industry.[88]

Numerous reports highlighted the need for collaboration and partnerships. For instance, collaboration is considered to be an essential component of cultural tourism: "Tourism marketing is different from mainstream marketing in that tourist sites do not compete, but rather augment each other and therefore enhance each other's ability to succeed."[89]

The Multicultural Council of Saskatchewan has identified ". . . partnership building [as] the foundation for strong, effective cross cultural programs."[90] The Saskatchewan Arts Board, in a recent strategic plan, identified partnerships and collaboration as a key value for realizing their vision for the arts in Saskatchewan.[91] And the Saskatchewan Arts Alliance recently stated that ". . . business support – whether monetary or non-monetary – continues to be about relationships and relationship building."[92]

Fragmentation within the cultural sector, including lack of coordination and cooperation, has impacted the development of the sector over the long-term.

5. What a Cultural Policy Must Address

The lack of an explicit policy framework for Saskatchewan's arts, culture and heritage sector has created a number of challenges, including those discussed in the other themes. To address such issues, two of Saskatchewan's provincial funders in the arts, culture and heritage sector, the Saskatchewan Arts Board and SaskCulture, have developed policy frameworks to guide their work.

The first section of this theme identifies what various groups have suggested should be addressed in a provincial cultural policy. The second section outlines the role of the provincial government in developing cultural policy.

Cultural Policy

Since at least 1979, a range of documents from government and the cultural community have discussed the need for a comprehensive cultural policy for Saskatchewan. Many reports contained suggestions as to what such a policy might or should address and/or be informed by, including what the purpose, goals, principles and objectives of a provincial cultural policy might or should be. While some variations are expected to exist between sub-sectors, there appear to be significant commonalities in the reports.

The Vichert Report, commissioned by Cabinet in 1979 and presented by the Cultural Policy Secretariat in 1980, stated that a cultural policy ". . . must, at a minimum, do three things: (1) protect and stimulate cultural life at the local, community level; (2) support excellence, both local and imported; and (3) offer some protection against the overwhelming impact of imported culture."[93] The Secretariat stressed that "culture cannot be supplied by government, nor can it be abolished. . . . But government assistance can make the difference between a healthy and flourishing cultural life and a stunted culture."[94]

A series of consultations entitled, *The Culture Talks*, garnered public reaction to the Vichert Report and informed government response. The Honourable Clint White, formerly the Minister of Culture and Youth, stated that the purpose of a provincial cultural policy is to ensure the development of culture; to support those who are involved in culture; and the preservation of our past and present cultural products.[95] Six principles were presented as the ". . . cornerstones upon which we will build a society that esteems our richest resource – Saskatchewan culture."[96] Principles included:

1) the value of culture;
2) public participation;
3) universal access;
4) community involvement;
5) the importance of multiculturalism in our society; and
6) the concept of Saskatchewan culture first.[97]

Early in 1995, the Saskatchewan Municipal Government released the discussion paper, *Responding to the Community: Proposals for Cultural Development*, in response to approximately 11 major reports resulting from years of study in the cultural community. In

the paper was described six shared values intended to ". . . guide both current practice and the future opportunities outlined in this Discussion Paper"[98] including culture's contribution; diversity celebrated; empowered communities; enhanced quality of life; excellence and professionalism; and the benefits of volunteerism.

In 1997, the Saskatchewan Arts Board released *Provincial Funding to Arts and Culture in Saskatchewan: A Systemic Approach.* The report emphasized the need for the Government of Saskatchewan to articulate a comprehensive provincial cultural policy to inform the long-term development of the arts and culture system in Saskatchewan, stating that ". . . given the interconnectedness of stakeholders, the lack of clearly defined roles, responsibility and authority over time have resulted in instability and . . . unproductive use of resources within the system."[99]

The Saskatchewan Arts Board has suggested a provincial cultural policy should reflect that culture is at the centre of the life of this province and is not just an aspect of that life. Further, a framework should provide for the development of an arts and culture system outlining objectives; government's role; funds and funding; a fiscal planning model; stakeholder relationships, interrelationships, authority and autonomy; and an input and advice mechanism.[100]

SaskCulture also provided input to the consultation process on the direction of the development of cultural policy. In December 2000, it was suggested that a comprehensive provincial policy should ask what kind of society Saskatchewan is becoming, and what kind of society we wish to have. The submission stated that ". . . a policy implies the existence of ultimate purpose (long-term), objectives (medium-term and measurable) and means (labor, money and legislation), combined in an explicitly coherent system."[101] It would acknowledge primary aspects of culture[102] while ". . . dealing with culture in the broadest sense."[103]

In July 2001, at the request of Government, Dr. Joy Cohnstaedt consulted with the cultural community and proposed a Cultural Policy Framework for consideration. The framework established values and goals, vision and principles for cultural development in Saskatchewan, as well as articulated assumptions underlying the document.[104] The framework outlined principles to ensure fruitful collaboration between government and the cultural community, as well as objectives and short-term commitments to action.

Government's Role in Cultural Policy

In 1981, the Honourable Clint White (formerly the Minister of Culture and Youth) stated, ". . . the involvement of government in the cultural process is not only appropriate but also essential."[105] The role of government has been seen variously as to provide "assistance,"[106] as ". . . an enabler, an advocate, or a patron depending upon the kind and amount of need,"[107] ". . . to support [i.e. cultural production],"[108] to partner with the community,[109] as well as to provide leadership; encourage self-determination within the cultural community; promote effectiveness and ensure accountability; to sustain cooperation; and enable benefits for all Saskatchewan citizens.[110] Government's role has also been seen to include ". . .

planning, research, regulatory activity, inventory management, policy formation and marketing functions."[111] And finally, "Government's role of collaboration and cooperative development makes a major contribution to strengthening communities."[112]

Informing and affecting a provincial cultural policy is a range of legislation that governs the actions of Government in regards to the arts, culture and heritage sector (Appendix B). While Government often provides direct funding to a variety of agencies and organizations, there is the expectation that it also understand and respect the principles of arms-length funding.

> [The Cultural Agencies] play a special role as intermediaries within the system, channeling public funds to other stakeholders responsible for program delivery. . . . At the same time, they stand at arms-length from Executive Government. . . . This enables them to be responsive to the needs of the constituencies they serve in a way not readily achievable by Government, while helping Government to discharge its commitment to the public good through support for the activities of system stakeholders.[113]

The sector understands the Government of Saskatchewan has " . . . both the authority and the responsibility to ensure the well-being of the arts and culture system [as] it controls the key inputs to the system via the General Revenue Fund and the Lottery system."[114] The Saskatchewan Arts Board ". . . also maintains that government has a role in evaluating the effectiveness of sector outputs and in identifying and acting upon sector needs which are in the public interest."[115]

The cultural sector and the Government of Saskatchewan recognize the need for a provincial cultural policy, anticipating the role such a framework will play both in acknowledging the importance of culture and in ensuring its continued growth and development.

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Summary

Reflections summarizes the cultural policy discussions in Saskatchewan for the past 30 years. The focus of this document is on past Saskatchewan-based reviews, needs assessments, documents and advice and is not intended to reflect the current state or status of any of the issues/themes highlighted.

Reflections highlights the many reasons why culture matters in Saskatchewan, from the perspective of the individual, society and government. It details challenges encountered by the arts, heritage and culture sector. These challenges include diversity and inclusion (acknowledging that more work needs to be done to address racism, equity and cultural retention); sustainability (acknowledging that the sector functions with limited resources, uncertainty and the absence of a framework to guide activity); and fragmentation within and across the sector (including gaps in relationships and connections to organizations, individuals and enterprises in other sectors as well as fragmentation in strategic thinking about sector development). Finally, the document discusses what a cultural policy could contain and the role of the provincial government in the sector.

There are a series of questions that seek to affirm, clarify and elicit further input from stakeholders on each theme identified. These survey questions can be found at:

http://www.tpcs.gov.sk.ca/Reflections-Cultural-Policy

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Appendix A

The Definition of Culture

The reports referenced in *Reflections* define culture in a variety of ways – some define culture to mean *the arts* or *heritage*, while other documents define culture in a broad, anthropological way by including the way of life for an entire society.

The definition employed by this document is that culture comprises:

> the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize society. . . . It includes not only the arts and letters, but also modes of life, the fundamental rights of human beings, value systems, traditions and beliefs.[116]

Culture in Saskatchewan encompasses the following:

- **Arts** - An expression of inspiration and imagination, from the individual to the collective, from the grassroots to professional and institutional. Art reflects our culture, embraces our past, provides a window to our future to examine ourselves and our experiences and transmits humanity's knowledge of the world. *[Abridged from SaskCulture's Cultural Policy]*

- **Heritage** - Heritage is what we have received from the past. It shapes our present identity and provides insight for our future. Heritage includes intangible heritage such as values, languages, customs and genealogy, and tangible heritage such as natural heritage, documentary heritage, built heritage, archaeological and palaeontological resources, historic places, and sacred areas. Stewardship, conservation and preservation are key elements. *[Abridged from SaskCulture's Cultural Policy]*

- **Multiculturalism** - Refers to our openness to experiencing cultural differences. Multiculturalism is inclusive of all people and respectful of the rights of individuals and groups to maintain and practice their cultural heritage. It recognizes diversity and builds community by encouraging people to share, learn, appreciate, respect and accept. *[Abridged from SaskCulture's Cultural Policy]*

- **Creative industries** – " . . . can be defined as the cycles of creation, production and distribution of goods and services that use creativity and intellectual capital as primary inputs. They comprise a set of knowledge-based activities that produce tangible goods and intangible intellectual or artistic services with creative content, economic value and market objectives."[117]

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Appendix B

Legislation

The Ministry of Tourism, Parks, Culture and Sport is responsible for the following legislation:

- *The Archives Act, 2004;*
- *The Arts Board Act, 1997;*
- *The Communications Network Corporations Act*;
- *The Culture and Recreation Act, 1993;*
- *The Doukhobors of Canada C.C.U.B. Trust Fund Act*;
- *The Film Employment Tax Credit Act;*
- *The Geographic Names Board Act;*
- *The Heritage Property Act;*
- *The Holocaust Memorial Day Act;*
- *The Interprovincial Lotteries Act, 1984;*
- *The Jean-Louis Légare Act/Loi sur Jean-Louis Légare;*
- *The Multiculturalism Act;*
- *The Royal Saskatchewan Museum Act;*
- *The Saskatchewan Centre of the Arts Act, 2000;*
- *The Saskatchewan Gaming Corporation Act - Part IV Community Initiatives Fund;*
- *The Saskatchewan Heritage Foundation Act, 2004;*
- *The Status of the Artist Act;*
- *The Tartan Day Act;*
- *The Wanuskewin Heritage Park Act, 1997; and*
- *The Western Development Museum Act.*

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